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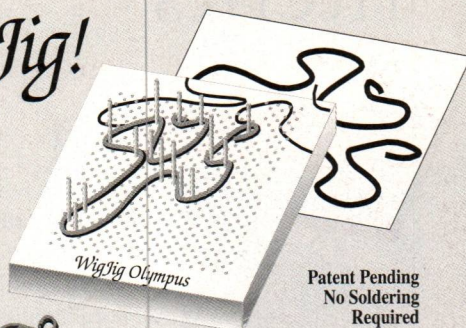
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Suzanne Stern casts glass as if it were metal for her experimental Morning Glory brooch, soda-lime glass, sterling silver, copper; 2-in. diam. (5cm), 1998. Photo by George Post

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Button Glass Summer

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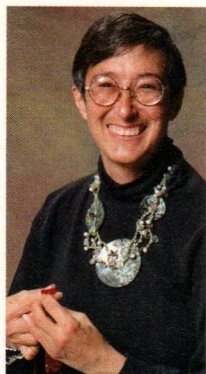
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On the cover

Cynthia Toops' translucent polymer clay cone necklace is almost weightless. Photo by Jim Forbes



Our jumbo Fifth Anniversary issue has been completely redesigned.

This is a very special issue for us. In the scheme of milestone birthdays, five is no big deal. But when I look back to where we were 2½ years ago, I never thought we'd make it to three, let alone five.

Kalmbach has been incredibly good to us. And personally, I wouldn't trade the life I have now for a million bucks. We've been planning this issue for the past year. Rather than spend a lot of time looking back to our nostalgic past, however, we've striven to give you more of the things you most enjoy in *Bead & Button*. We only glance back at our past in one article to see what three of the outstanding artists we featured then are doing now. Like all true artists and like *Bead & Button* itself, Suzanne Stern (glass and metal), Sue Jackson and Wendy Hubick (seed beads), and Cynthia Toops (polymer clay) have continued to produce more wonderful work with each passing year. We're also looking back into the early days of the American glass beadmaking movement with a profile of Sage. Only a handful of dedicated artisans made glass beads ten or more years ago. In future issues, we'll continue to profile these pioneers to whom we all owe so much.

This issue is also special because it's the first of our complete redesign. We've added three new departments, which we hope you'll help to shape with your contributions: Patterns, Computer Notes, and Origins. We're also thrilled with the

elegance and artistic flavor of our new logo. Having helped design the first logo, I didn't think we needed a new one – until I saw it! After that, I could hardly wait to switch.

Where is *Bead & Button* going in the next five years? We plan to keep growing so we can continue to give you even more fabulous jewelry and art projects and excellent profiles of inspiring artists. And we'll keep improving our photos to give you more inspiration and information. We're totally committed to showing you beautiful work and giving you all the tools you need to be able to replicate and then go beyond it.

Beads are beautiful and full of power. We experience such calm and joy while working with them, and we love the sense of continuity going all the way back to Neolithic times. Our goal is to help you experience the same pleasures and to become part of this enthusiastic, generous community. So welcome, newcomers! And thank you, subscribers, for making our first five years so good; we hope you'll continue to be a part of the family for many years to come.

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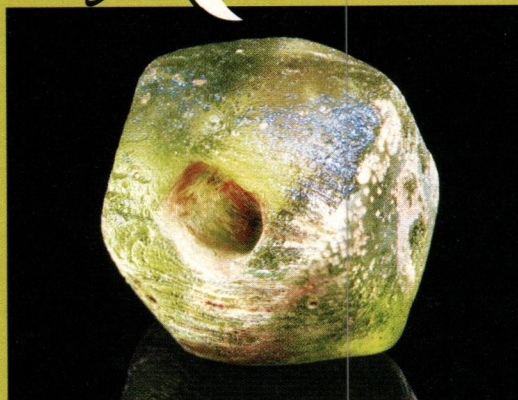


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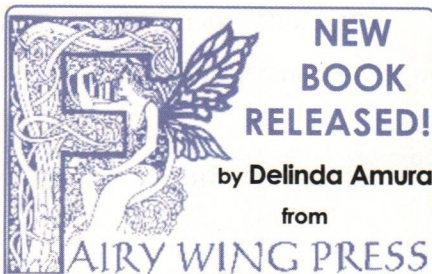
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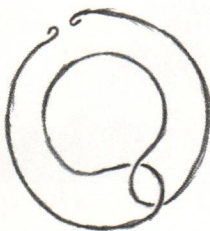
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tips & techniques



Twist a long necklace
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New look for an old necklace

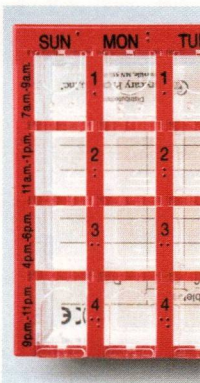
To change the look of a long necklace, put it on with the clasp in the front. Cross the ends just below your neck. Cross them again, bring the clasp ends to the back, and close. – Florence Bishop, Placerville, CA

Needle puller

The next time you get a hole in a nubby rubber glove, don't throw it away. Cut out the textured palm piece and use it to grip your needle when it needs a little help getting through the beads. It works like a charm. – Susan Tucker, Mechanicsburg, PA

Not just for pills

I travel a lot, so I'm always looking for sturdy and convenient ways to bring along my seed beads. I discovered the perfect way at the local drug store. They have large pill boxes with enough compartments for a week, and each day has four individual sections. The lids are permanently attached, and they



close tightly. They're practically impossible to spill because the whole thing sits in its own tray. Best of all, they're cheap. – Kelly Ziegler, Swyersville, PA

Polymer clay texture

When you want to add texture to sheets of polymer clay, try using a designer water or juice bottle. Save bottles with decorative shapes, fill them with sand, and glue the top on the bottle. To use, roll it across polymer sheets. You'll be surprised at the patterns you get. – Carolyn Cecelia Davis, Washington, DC

Corrosion-free buttons

If you can't find a source for desiccant to keep your buttons in good shape, try making your own. Buy the desiccant used for drying flowers at a craft or variety store. Put a small amount in a small envelope or tiny bag and place with your buttons. – Carol A. Heivilin, Thomasville, GA

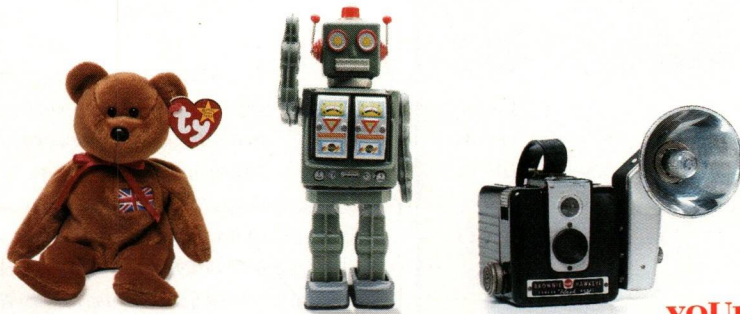
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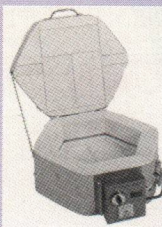
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tips & techniques



Beaded tapestry purse

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Trouble threading a needle?

Turn the needle over and try threading through the other side of the eye. All eyes are not equal. — Sue Raasch, Missoula, MT •

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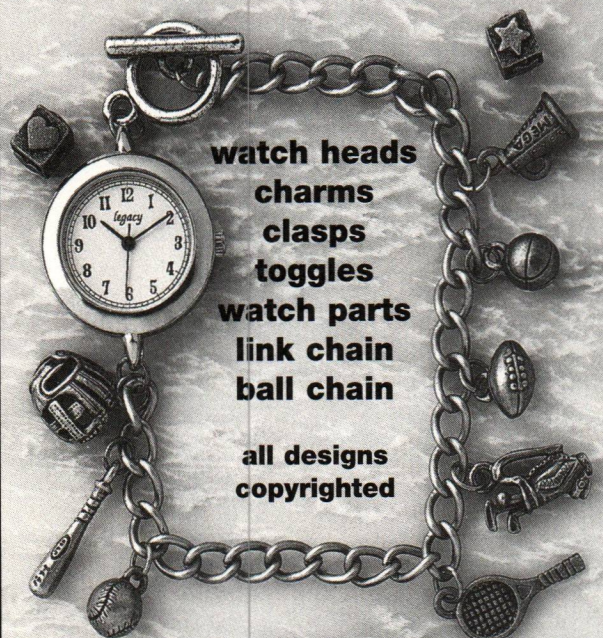
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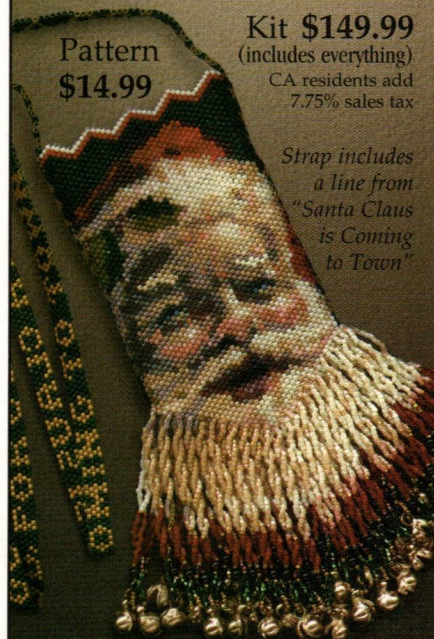
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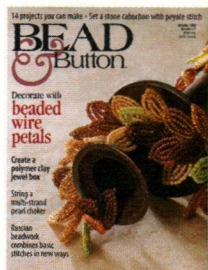
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your letters



October 1998
Issue # 27

October issue

My new issue of *B&B* came this morning, and I have devoured it, gloated over it, swooned over it, drooled on the pages.... Gorgeous.

— Betty Spaulding, Chattanooga, TN

Three cheers for beaderrs

Embellishment was wonderful. In my glee, I misplaced a plastic bag of 12 silver chains. I owe someone a deep debt of gratitude for returning them to the staff desk at the center.

— Sue Boyz, Honolulu, HI

Russian beadwork

I was surprised by the last paragraph of your editorial (#27) where you said you had never seen "peyote leaves." Here are two WWW addresses (World-Wide Web) from Moscow that you'll like:

www.geocities.com/SoHo/Lofts/8782 is Maria Oldring's home page. She is a computer programmer and beader in Moscow. Check out her pattern for peyote leaves.

www.ropnet.ru/pages/nidus is the Moscow bead club.

Their gallery is fantastic, and see the instructions for the pink flowers necklace. — Anne Ybarrodondo, Aybarrodondo@aol.com

Leftover beads!?

I wonder where Beth Stone got her leftover beads (#27, p. 22). I only have beads that I haven't used yet!

— Hilda Holland, Daleville, AL

Buddhist mala (rosary)

I would like to explain some inaccuracies about the Buddhist mala in your article (#26, p. 64). All Buddhist malas have 108 beads (or some division of 108) plus

any or all of the following extras: 4 heavenly king beads, 20 discipline beads with 2 egg-shaped beads at the end of these strands, 2 parent beads, and the vimalakirti bead. This is the formal *ojuzu* (Japanese mala). The informal variety, which most people use everyday, is composed of 54 or 36 beads (depending on size) plus 2 smaller beads representing the *Dharma* and the *Sangha* (teachings and congregation) and a larger central bead called the Buddah bead with tassels or strings to represent the spread of Buddhist teachings. The number 108 is standard throughout Buddhism, representing the number of human passions.

— Faith Corlett, Albuquerque, NM

Buttons on display

While in Boise City, OK, I visited the new Cimarron Heritage Center on Hwy. 287. It has thousands of buttons from Opal Cox's collection. Opal went to great lengths to get buttons, even writing to each president then in office. — Judy Hulsey, ftnm22a@prodigy.com

Bead shareware

In your bead design software review (#25, p. 52) you omit one of the best programs for Windows 95 users. Ed Hand's Beader program is shareware. Download it for free, use it for 30 days, and if you like it, it costs only \$20 to register —

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— Sylvia Sur, ssur@worldnet.att.net

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your letters

cal Fish Kit from Embellishment and didn't receive a correction should contact me for new directions at 9403 SE 21st St., Vancouver, WA 98664. — Theresa Biagioli, tfp_arg@interredes.com.ar

Being a bead artisan

In response to Glenda Paunonen's letter (#26, p. 18), I imagine that most bead shop owners go into business for the same reason serious artisans do — to turn passion into livelihood. Glenda and I operate under the same market forces. I support local small businesses and shop at bead stores when I can, but if I couldn't purchase beads and findings at wholesale, I wouldn't have a jewelry business or even a chance at one. There are also distinct disadvantages to running a micro-enterprise with a personal checking account and credit cards. Cash flow is uneven; the relative cost of doing business is greater; it takes longer to use and make a profit on the items I have to buy in quantity; my turnover rate is spectacularly slow; and I spend about two hours of business work to every one of designing and creating. But all that said, I agree that those of us who buy wholesale on a small scale should still support bead shops whenever we can, just as the shops should support and encourage both hobbyists and professionals. — Heather Bryan-Darby, Tallulah Moon, Mena, AR

Errata #27: In the Russian beadwork article, p. 64, step 5 should read, repeat step 4. The correct phone number for Wire Wizzard, p. 26, is 1-888-547-4447. ●

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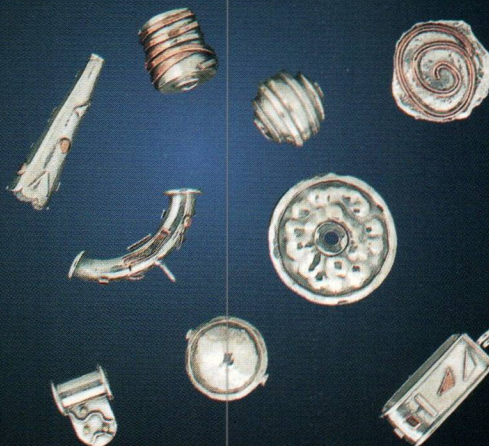
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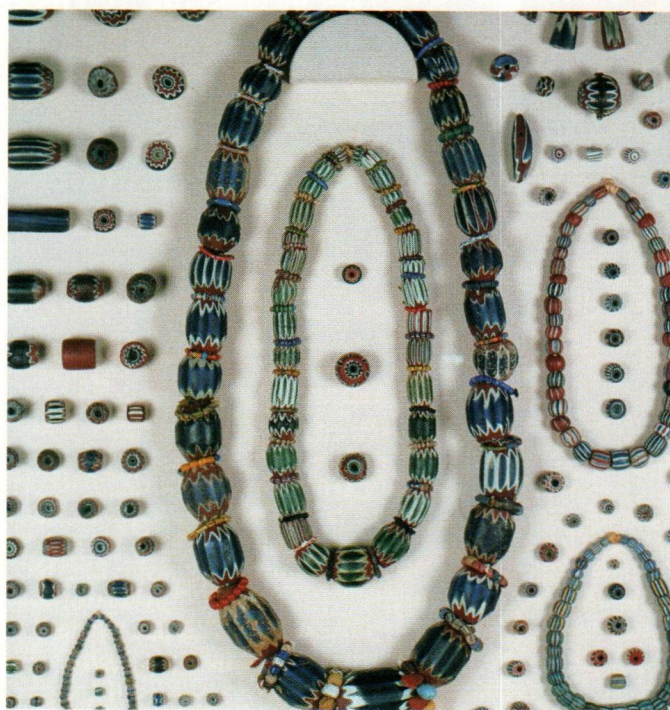
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Walking through the substantial, carved African door at Picard African Imports and Trade Bead Museum is like stepping into a different reality. Time takes on a fluid quality. The Museum and shop are in a huge, light-filled room. Items in the front half are for sale. They include African carvings, stools, brasswork, textiles, and thousands of gorgeous old and new beads at excellent prices. Currently, Ruth is especially charmed by the small bicycle sculptures made with recycled scrap. I've been curious about the thick, multi-strand seed bead necklaces, so I asked Ruth, who told me that they are women's waist necklaces worn for fertility. But on this visit there was no time to shop, so back I went in time and space to the Museum.

John and Ruth Picard have been collecting African trade beads for the last 30 years, and their knowledge and love of all things African is inspiring. Not long ago, their collection nearly doubled when they acquired a major collection. Both sides of the first aisle on the right are devoted to chevron beads, one of John's specialties. (The Picards have published several color catalogs of African trade beads, including one on chevrons.) Chevrons are made by dipping a bead core with a bubble into vats of molten glass in several colors and impressing the mass





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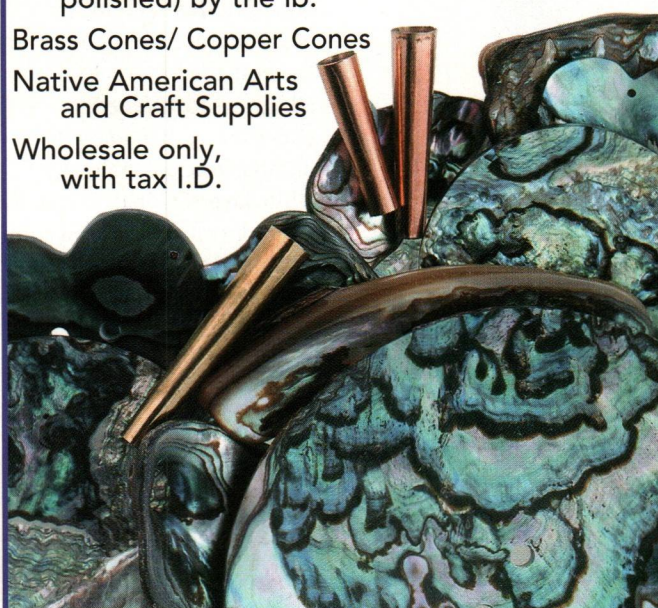
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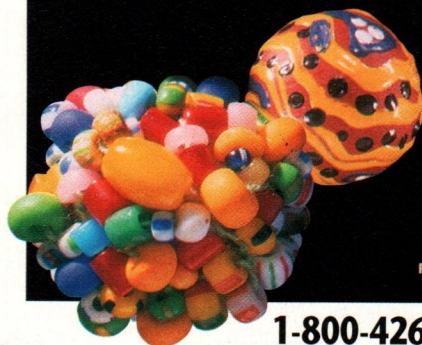


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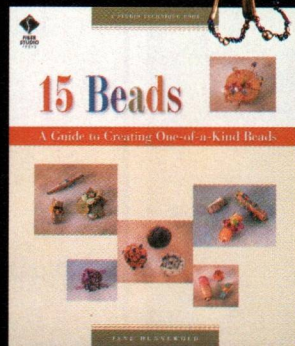
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Noticing that some of the chevrons were labeled "rosetta" beads, I asked John what the difference was. He replied that "rosetta" is the Italian word for chevron so the terms are interchangeable. Chevron beads have been in production since the 1500s, and the Picards' display showcases the full range – from 6- and 7-layer 16th century Venetian chevrons to contemporary American art-glass chevrons by Mary Mulaney (B&B #12) and Art Seymour, according to John, the best chevron makers of all time. Most Venetian chevrons were made in the familiar brick, cobalt, and white layers. Cobalt is usually the outermost layer, but John explained that many old chevrons show a primarily brick-colored surface because Africans tend to prefer that color and laboriously grind off the blue layer on stones. The museum also has an excellent collection of chevrons in rare colors.

The opposite wall houses two huge Plexiglas cases with

several thousand Venetian millefiori trade beads, the most commonly recognized African trade bead. In the aisles between, beadwork and many sample cards are on display, as well as everything else from the very fancy gold-stone and floral Venetian beads that were rarely traded in Africa to 800-year-old folded glass Islamic beads and the powder glass, shell, bronze, wood, seed, stone, and bone beads that Africans make. Despite the amazing breadth and depth of this collection, John estimates that they have only 10% of the bead varieties ever made for the African trade.

As with all good museums, the Picard collection is much larger than can be displayed. Many more sample cards and information about trade bead categories are available. If you want to engage in a deeper study, John and Ruth encourage you to make an appointment by contacting them at 27885 Berwick Dr., Carmel, CA 93923; (831) 624-4138. ●

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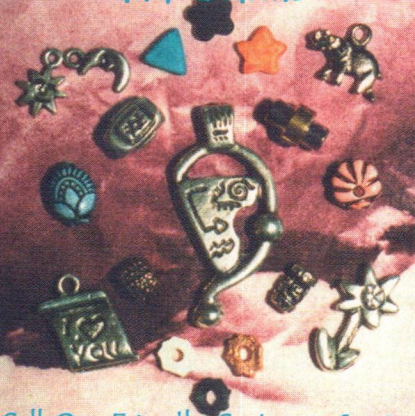
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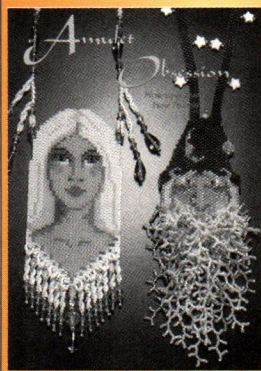
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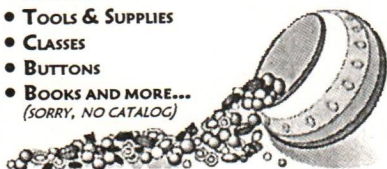
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computer notes

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Cyberspace

You've all heard that WWW stands for World-Wide Web. While this is true, it also stands for World-Wide Wait. Like a huge net, it lurks waiting to ensnare newbies and information seekers. Usually feelings about the internet depend on your access fee. I pay an annual fee that allows me 20 hours per month guilt-free internet surfing, although I do have to share (grudgingly) with my son (the hog) and my daughter. My husband works on computers all day and won't fight us for computer time.

What does this have to do with my favorite internet sites? Well, the best sites allow you to see the posted information at a glance, and that information doesn't take ages to download. The problem with beading sites is that they are inherently visual. Unfortunately, pictures often take forever to download. My feelings about a site depend on the amount of time I spend waiting for an image. I already spend too much time with email, so I steer clear of web surfing. However, if I need something, I want to find it quickly.

I like beading patterns, techniques, and shopping for beads. If I have to name only one site for each of these, I'm

doing a disservice to some wonderful pages. However, if you're only allowed to access two sites, I suggest you try Emily Hackbarth's Mining Co. site and Simone Oettinger's Bead Fairy site. They cover beading techniques, offer patterns, tell you how to join bead chats; and they post links to commercial sites. Emily's site is my first choice because she keeps it up to date, and she has a splendid gallery of beadwork made by other beaders. The Bead Fairies site is connected to a comprehensive collection of bead-related web sites called Bead Net. Unfortunately, all this information comes at a price. The sites have become very large and a little unwieldy. If you have plenty of time (a couple of hours or more), these are wonderful sites to browse with links to places all over the globe.

Look, I just can't help it. Please visit Maria Oldring's home page, Anne Hawley's web site, and Suzanne Cooper's web site. Maria has Russian beadwork patterns; Anne has a chart comparing stitches; and Suzanne posts hilarious anecdotes. Mind you, do we really need reasons for surfing for or buying beads? Just because they're there is enough for me! ♦

— Jane Tyson, jrtyson@netspace.net.au

web addresses

Emily Hackbarth's Mining Co.: <http://beadwork.miningco.com>

Simone Oettinger's Bead Fairy:

<http://www.mcs.net/~simone/beadfairies.html>

Maria Oldring's home page:

http://www.geocities.com/SoHo/Lofts/8782/main_e.html

Anne Hawley's web site: <http://rogue.northwest.com/~ahawley/home.html>

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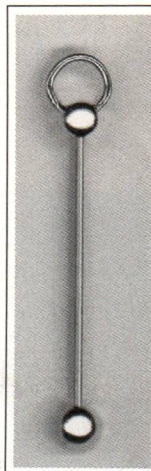
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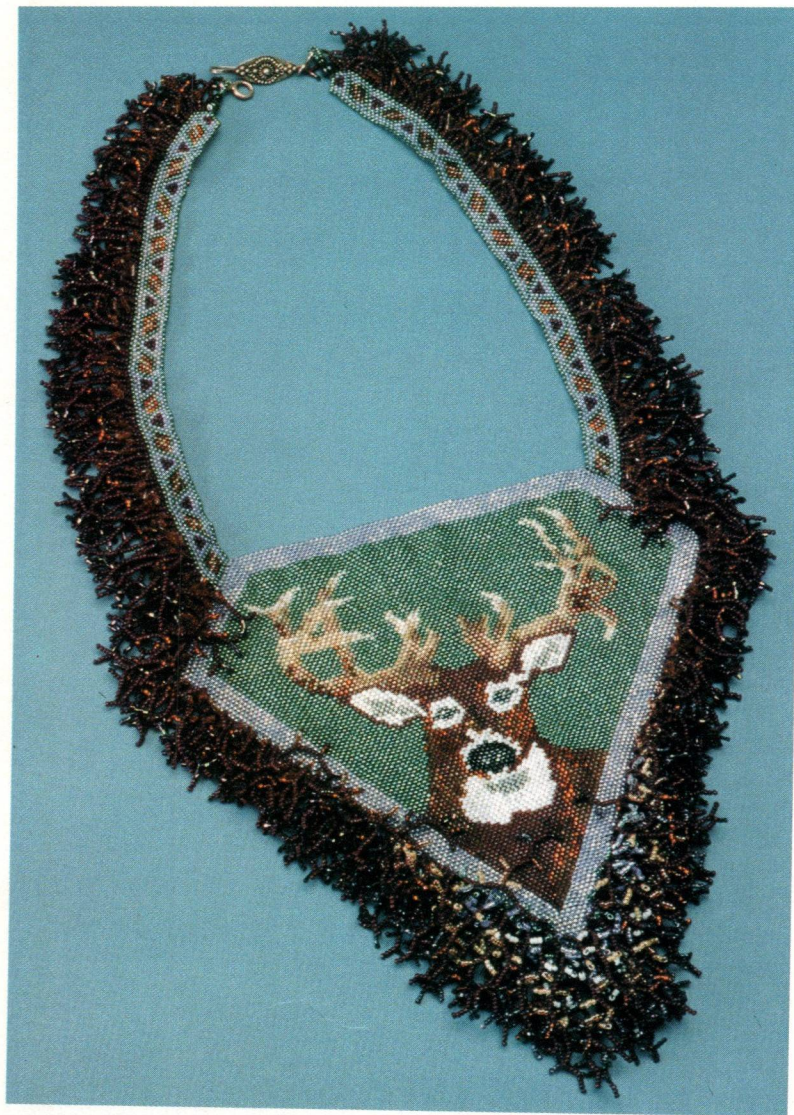


"THE LION" AMULET BAG This bag is one in my series of jungle bags. After finding just the right animal picture, I graph it with colored pencils. Then I choose a hide or skin pattern for the background and graph it around the animal. In this bag, I used Japanese cylinder beads in a circular two-drop peyote stitch. By using herringbone cord stitch for the strap and making twisted fringe, I was able to incorporate the snow leopard skin throughout the bag. The final step was adding vines and leaves. — Jackie Kincaid, Navarre, FL

SILVER RIGHT-ANGLE WEAVE BAG I started beading in April 1997 at a knitting retreat, where I was taught how to knit a watermelon bag. This right-angle weave amulet bag was a class project, but I wanted something with a lighter feeling than the model. My use of liquid silver and 2mm sterling beads was inspired by Jane Alley's "Sterling Opera Purse" shown in *Creative Bead Weaving* by Carol Wilcox Wells. The front of my bag sagged a bit when it was finished, but a few careful stitches joining the center front and back cured the problem. — Karen Kuckenbecker, Waukesha, WI



THESE ARE YOUR PAGES When you make something you're especially proud of, send us a picture so we can consider including it here. We may have to borrow the piece to photograph it, but please don't send it until we ask. Write to us at Your Work, *Bead & Button*, PO Box 1612, Waukesha, WI 53187-1612.



REFLECTIONS OF THE SACRED FEMININE — “LADY STAG” Here I have attempted to give life to the female stag. The forest-green background represents growth, and the purple border reflects the sacred presence. Using a variety of 14° seed beads to give the effect of light and shade, I stitched the main piece in flat peyote. The strap is attached with Kevlar thread. In the branched fringe, I included hex beads, 13° charlottes, and 18° antique 3-cut Czech beads. A sterling, hand-crafted Bali clasp finishes the piece. — *Jody Stewart-Keller, Alexander, NC*

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VICTORIAN TREE GEMS Due to my family's fondness for the Christmas holidays and because of the delight of our children and grandchildren, it is literally Christmas in our home all year long. My “Victorian Tree Gem” requires knowledge of peyote stitch and lots of imagination.

— *Karen Boylen, Grass Valley, CA*



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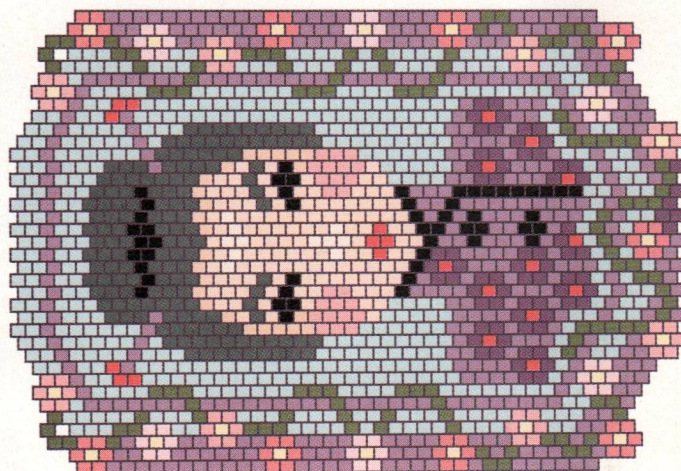
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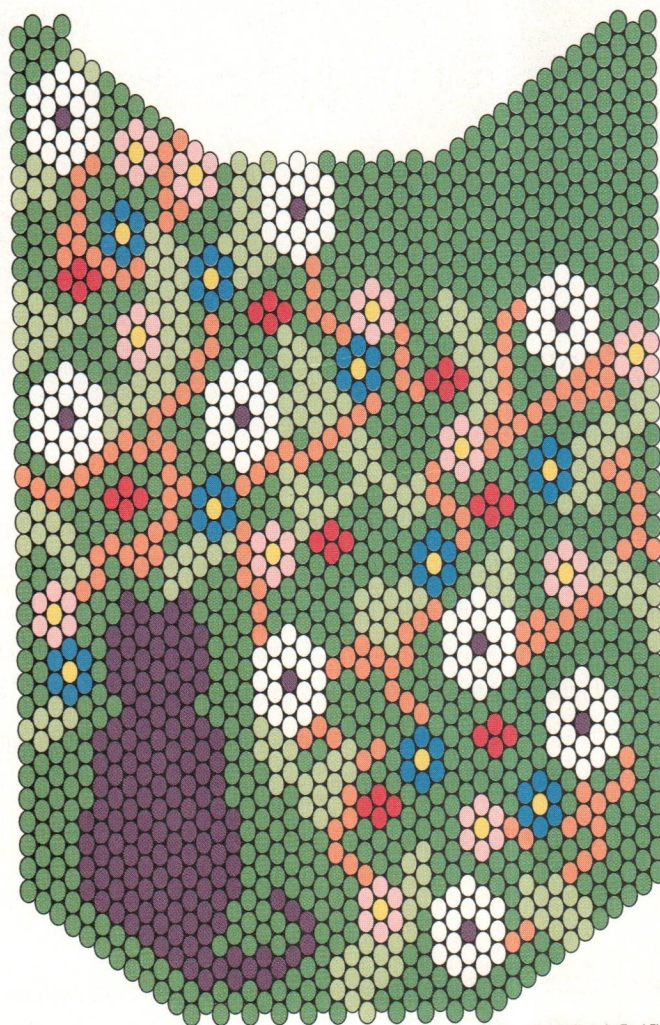
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pattern gallery

China doll I've been beading for five years and designing graphs for about a year. Designing has taken over because I love the challenge of working with little dabs of color. Portraits are my biggest challenge because it's not hard to create a large portrait, but a small one that makes sense is another matter. I post all my patterns on my web site <http://www.BeadyBoop.com/index.html>. This peyote-stitch china doll pattern just sort of happened. I used Japanese cylinder beads. — Charlene Hughes, Eureka, CA



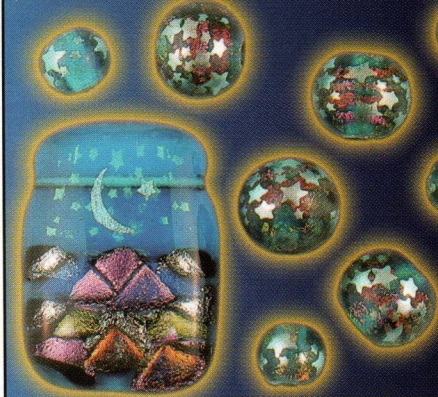
Tibbs Tibbs is a flat, even-count peyote stitch design, but it's suitable for tubular peyote if you want to make an amulet bag. The design is a portrait of my black cat Tibbs. I used Japanese cylinder beads. — Carol Bauer, Oregon City, OR



Illustrations by Terri Field

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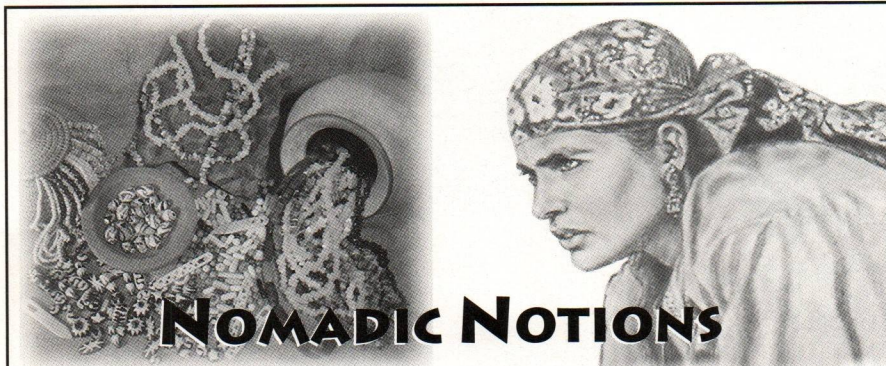
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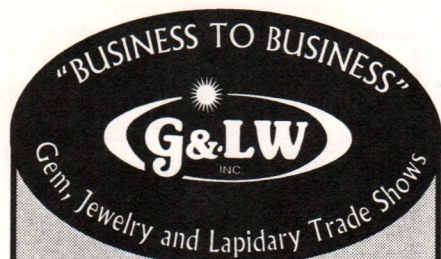


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by Hannah Marie
 Deutschendorf

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Finding just the right stone to tie to the strands was a problem. After many frustrating phone calls to rock shops, I headed over to one of my favorite bead stores. The first case I looked in held several amber pi stones. One pi seemed perfect, and when I held the citrine next to it, it glowed. As I was putting the necklace together, I realized that if I purchased extra ribbon, I could wear the necklace with or without the donut – two for the price of one.

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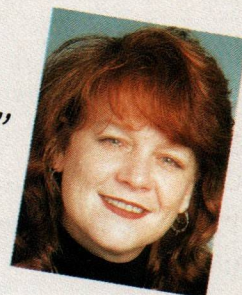
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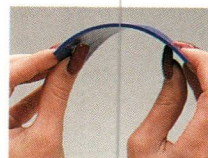
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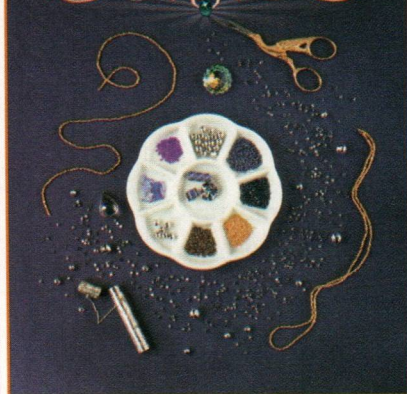
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stepbystep

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bead cap or cone. I made
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on my necklace. However, if
you prefer an easier finishing
technique, make plain loops
(see "Basics," p. 94 for both).

① Cut 4 in. (10cm) of wire
and make a loop or a
wrapped loop with a diame-
ter half the length of the
inside of the cone so the tops
of the bead strands fit in the
cones. Repeat with a second
piece of wire.

② Cut 5 ft. (1.5m) of cord.
Thread a needle and double
the cord. String a seed bead,
leaving a 3-in. tail. Go
through the seed bead again
from the same direction for a
stop bead. String 22½ in.
(57cm) of citrine. Cut the
needle from the thread and
tie the strand onto a wrapped



a

materials

- 15 Strands of 3x5mm citrine rectangles
- 1 2-in. (5.1cm) Amber donut
- 4 3mm Gold-filled beads
- 9 Seed beads, any color
- 2 Bead cones/caps, antique gold
- 8 in. (20cm) Gold wire, 20 gauge
- 12 in. (31cm) Sheer, gold nylon ribbon, ½-in. (1.3cm) wide
- Silamide or nylon upholstery thread, cream
- ½-in. (1.3cm) Clasp, antique gold
- #12 English beading needle
- Clear nail polish
- Fray Check (optional)

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b

loop with several knots. Repeat 8 more times. Seal the knots with polish. Tie all the ends together before coating the entire bunch of knots with polish. When dry, trim to $\frac{1}{16}$ in. (1.6mm).

③ Remove the stop beads and tie each end onto the second wrapped loop. Finish as in step 2.

④ Insert the wire through the hole in a cone from the inside. String two 3mm beads on the wire and slide them down to the top of the cone. Make a wrapped loop above the beads, attaching half of the clasp before closing the loop. Repeat on the other side (see detail photo a).

⑤ Bring a ribbon end through the pi and around the front of the strands to the back. With the ends of the ribbon meeting between the pi and strands, cross the ribbon ends over each other and bring them around to the front of the necklace. Cross the ends again and bring them around to the back (photo b). Tie a square knot (see "Basics"). Trim the ends and seal with Fray Check. ●

Hannah owns a bed and breakfast near Lone Pine, CA. She enjoys sharing her beads and beadwork with her guests.

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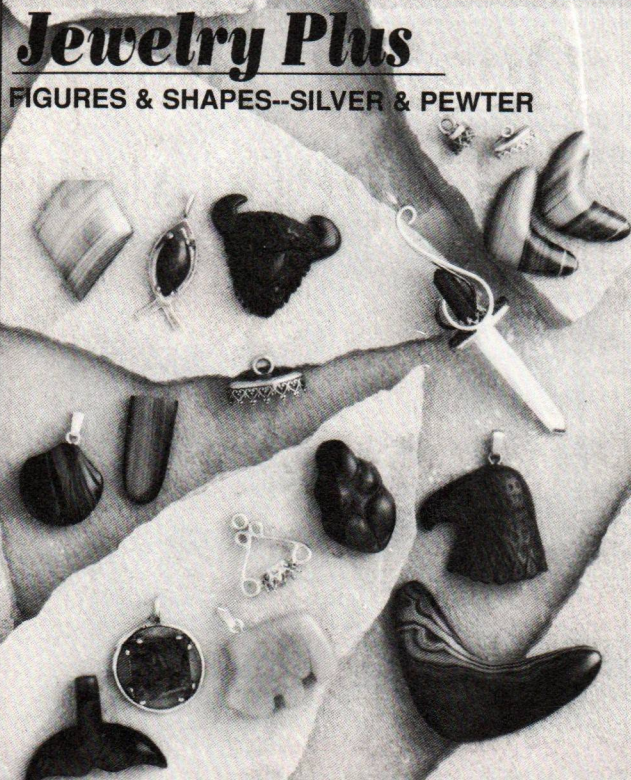
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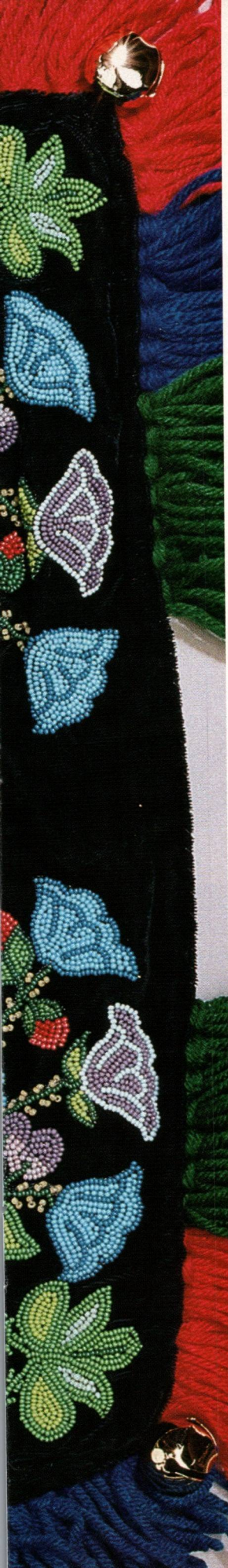
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Métis Dog Team Finery

Bead embroider a floral fantasy

by Darnele Huerkamp photos by Jim Forbes

It started with a picture of a painting by Paul Intrigue that depicts a wedding party traveling by dogsled. The dogs are wearing decorated blankets, called tuppies. Above the painting in the picture is a close-up of a heavily beaded tuppie. When I saw the picture, I couldn't believe that beautiful beaded blankets were put on dogs, and I wanted to know more. I started making calls and asking questions. I'm a beader, and my husband Mike and I run sled dogs at fur trade rendezvous, historical reenactments of forts from the 1750s-1850s. I decided to make a tuppie for our lead dog, Noah. (Yes, we actually put it on a working dog. He wears it while hauling firewood and water for us, though he is not allowed to wear it long because he likes to chew.) One day after I had called Canada and the East and West Coast several times, Mike made some comments about obsession and 12-step programs. After more calls and more comments, I learned a few things.

During the fur trade era, much of winter travel was done by dogsled. The mushers of that time liked to make exciting

entrances when they came into town for supplies or to sell their furs. They stopped about a mile from town and put elaborate beaded blankets and bells on their dogs. Between the noise from the bells and the flash from the beads, the entrance was extremely eye-catching.

The blankets were either beaded or embroidered on dark wool or velvet and were backed with canvas. They were tied onto the harness with leather thongs, and a fringe of yarn and bells was added for effect. They varied in size a bit from 17 x 17 in. (43.2 x 43.2cm) to 15 x 14 in. (38 x 35.6cm). The beads were opaque and translucent bright blues, greens, pinks, and reds. Metal beads were also used, but they sometimes rusted. The blankets were usually made in sets of two for a total of six, most were on the teams of wealthy men unless a man's wife could bead or embroider blankets for him.

Dog blankets are still used by mushers today. They keep the dogs warm in extreme cold, but they aren't usually decorative anymore. My decorative blanket is stitched on black velvet and has a linen backing. It is 17½ x 17 in. (44.5 x 44.5cm) without

the fringe. I've found an Amish harness maker who makes the old style harnesses for me, and a sledmaker makes an old style cariole or toboggan sled. I've also found people who will do the embroidery on several blankets.

I started beading about seven years ago, working in brick stitch and making amulet bags. From there I learned loom weaving, square stitch, and peyote stitch. When I decided to make a tuppie, I had to learn the return stitch, also called the backstitch.

It is easy to do, versatile and durable; and it can be modified easily to suit the needs of the piece. It's used to sew one, two, or three beads at a time onto a backing of velvet, light canvas, wool, or leather.

The designs are limited only by your imagination. For me, it's easy. I tell Mike what I want, and he designs it. He designs the patterns that we sell for loom and square stitch work also (see the birds and Laughing Dog, p. 37). When you're choosing colors or planning stitching lines and patterns, be willing to experiment and try new combinations. This will keep your beading fun and interesting and will make the finished piece even better.

The tuppie took about 1½ years to bead plus about a month to fringe and finish. Darnele worked on it occasionally, so her eyes didn't start to cross.

Bead embroider a floral design

stepbystep

preparing the design

First design a pattern and reduce or enlarge if necessary. You can also use iron on transfers successfully. Keep the designs fairly basic, especially while you're learning. You might want to try enhancing other types of embroidery with beaded backstitch flowers and vines. To transfer your pattern or the flower pattern (figure 1) to the fabric: Cover it with a sheet of transparent, stiff plastic. Lay a sheet of tissue paper over the plastic and trace the pattern with a fine-tip marker. Pin the tissue pattern to the fabric.

Now decide what colors you are going to use and where they will go in the design. At this point, I draw a map so I can remember what colors go where. A basic map would look something like figure 1 with the colors added. I am slightly color blind, so Mike helps me with color selection. Also include any of your notes or comments about the design on the map. For example, "use opaque beads on petals but use translucent on the tips." Now place the fabric in the embroidery hoop.

stitching the flower

To start a flower, stitch the outlines of the center and the petals. Then stitch the insides. You may need to stitch down one bead at a time or place the beads at angles to each other to get the coverage needed. Try not to crowd the beads or the fabric will not lie flat. If you look closely at some of my pieces, you can see that I have overcrowded. The only reason to crowd beads is to prevent gaps from forming if the fabric is going to stretch. Remember, if you don't like what you've done, you can always cut the beads off and try again.

❶ Thread a needle with 18 in. (46cm) of thread. Pull the needle through from the back where you want to start backstitch beading, leaving a 4-in. (10cm) tail. String 2 beads. Following the pattern line, go through the fabric to the back right against the second bead (see p. 78). Tie the tail threads together in a snug knot. Bring the needle through the fabric to the front between the beads, and go through the second bead again. String 2 more beads and go through the fabric right against the last bead added.

❷ Come up between the last 2 beads added. Go through the last bead (photo a). String 2 beads. Repeat until you've completed the outline. Remove the paper. Fill the centers and petals with the backstitch (photo b).

❸ I prefer to add two beads at a time both for durability and because I have better luck getting the beads to lie correctly with less puckering. However, adding one bead or three beads also works. To stitch three beads at a time, string 3 beads instead of 2. Go to the back of the fabric against the third bead. Bring the needle back to the front between beads 1 and 2 or beads 2 and 3. Go through beads 2 and 3 or just 3 again.

❹ To finish your piece, sew a liner or backing onto it to prevent wear on the threads. An embroidery option you have with thick woolen or leather fabrics is to stitch only halfway through the fabric. This way no threads are exposed on the back. It's a bit trickier because if you don't stitch deep enough, the thread will pull out; and if you stitch too deeply, the thread will be exposed on the back. ●

Mike and Darnele operate Winterhaven Beadworks. Contact them at 12426 260th Ave., New Richland, MN 56072; Laughingdog@Juno.com

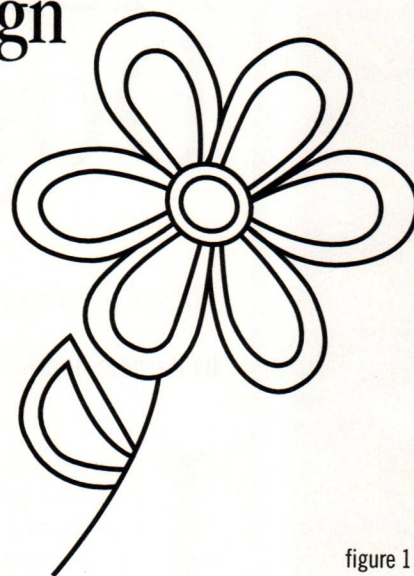
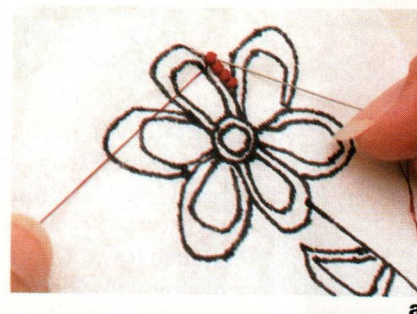


figure 1



a



b

materials

- 11⁰ Seed beads in assorted colors
- # 12 or 13 English beading needle
- Nymo D bead thread
- Velvet, wool, or leather
- Transparent, stiff plastic
- Tissue paper
- Fine-tip marker
- Straight pins
- Large frame embroidery hoop
- Your own design (optional)



The birds on Darnele's heavy wool shawl are worked in square stitch, and the flowers and leaves are backstitched. She has a long way to go before it's finished.



The Laughing Dog banner hangs on Mike and Darnele's lodge and is subjected to outside weather, though they take it in during extreme storms. The dog is worked in a combination of loomwork and square stitch. The lettering and flowers are all backstitched. It took about five months of regular work. Darnele coated the beadwork with clear nail polish to help protect it.

Easy Ornaments

Decorate with beaded glass spheres

by Mary Mowery

These ornaments were developed for a class that I teach. The beadwork combines basic stringing and netting, and having only four rows, it goes quickly. Before you start beading, consider gluing the hanger top onto the ornament. This is an optional step, but I usually do it because the glass edge on these ornaments is very sharp. If the top pops off, it could cut you or the thread.

stepbystep

- 1 If desired, glue the hanger top onto the ornament with E6000. Let dry.
- 2 Thread a needle with 2 yd. (1.8m) of waxed thread. Don't knot. String 2 main color (A) seed beads and 1 accent color (B) bead, leaving a 6-in. (15.2cm) tail. Repeat for a total of 45 beads. Hold the tail and go through all the beads again from the same direction, forming a ring. Make sure this ring fits over the hanger top of your ornament. If not, open the ring and add extra A beads just until it

fits smoothly. Pull up tight and knot. Seal the knot with polish. When dry, trim the tail after going through 2-3 beads. Exit from a B bead to start row 1.

- 3 String A beads to equal 1 $\frac{1}{8}$ in. (3.9cm). String 1 B bead and 1 $\frac{1}{8}$ in. of A beads (measure rather than counting). Go through the next B bead in the ring (**photo a**). Repeat until there are 15 long loops. Snug up the beads before going on. Go through 2-3 beads in the ring and make a half-hitch knot over the ring thread. Repeat 2-3 times and end by going through 2-3 beads. Seal and trim.

- 4 Wax 3 yd. (2.7m) of thread. Tie an end onto the ring thread with a square knot. Go through 2-3 beads and make a half hitch. Seal the knots. Go through 2-3 more beads and exit a B bead. Go through all the A beads on the right side of a long loop. Exit the B bead at the bottom of that loop (**photo b**).

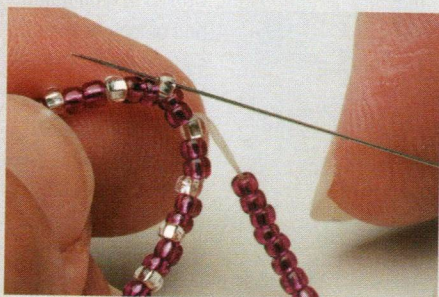
- 5 Connect the long loops: String 5 A beads, 1 B bead, and 5 A beads. Make sure that the next long loop isn't twisted before going through the B bead in it.

(**photo c**). Repeat, connecting the 15 long loops. Snug up this row and make a half hitch to hold it. Go halfway through the first connector, exiting the B bead.

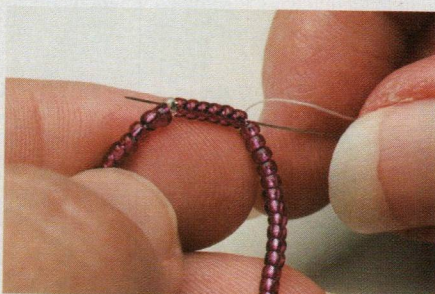
- 6 String 5 A beads, 1 B bead, and 5 A beads. Go through the B bead in the next connector. Repeat around for 15 short loops. Snug up and make a half hitch. Go through the first 5 A beads on the next short loop and the next B bead.

- 7 String 1 $\frac{1}{8}$ in. of A beads, 1 B bead, and 1 $\frac{1}{8}$ in. of A beads. Go through the B bead of the next short loop. Repeat until you've made 14 long loops. Pull the tail down to the beadwork so that you're working with a double thread. Make the 15th long loop. Snug up and tie a half hitch. Go through 2-3 beads and tie a half hitch. Repeat 4-5 times. Seal knots, go through 2-3 beads, and trim.

- 8 String another needle with 2 ft. (61cm) of doubled thread. Do not knot or tie onto the beads. With this temporary thread, go through all the B beads of the long loops in step 7. Don't tighten



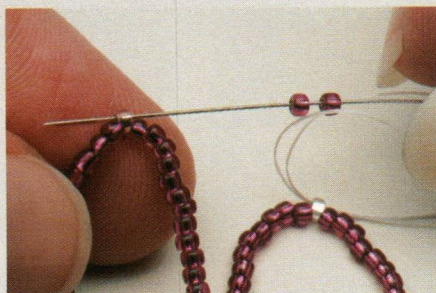
photos by Jim Forbes



a

b

c



d



e

and make sure the loops are not twisted. Place the beadwork over the ornament. Pull the temporary thread gently from both ends, distribute the beads evenly around the bottom of the ornament, and check the distance between B beads. Calculate the number of A beads needed to fill the space between the B beads without jamming. This will probably be much like the top circle. When you have decided on the number of beads to use, remove the temporary thread, take the beads off the ornament, and lay the ornament aside.

9 Thread your needle with 2 ft. of waxed thread, go through any B bead from step 7, leaving a 6-in. tail. Pick up the number of A beads calculated in step 8 and go through the next B bead (photo d). Repeat around, keeping the work loose. Make sure the long loops aren't twisted.

10 Place the bead fabric over the ornament. Pull up the thread carefully and adjust the beads. Go through the first B bead again and continue around, going

through all the beads (photo e). Pull the thread up gently so none shows between the beads.

11 If the beads of the closing ring fit the ornament too loosely, or if there is too much space between the beads, take the closing thread out and subtract or add beads to the ring.

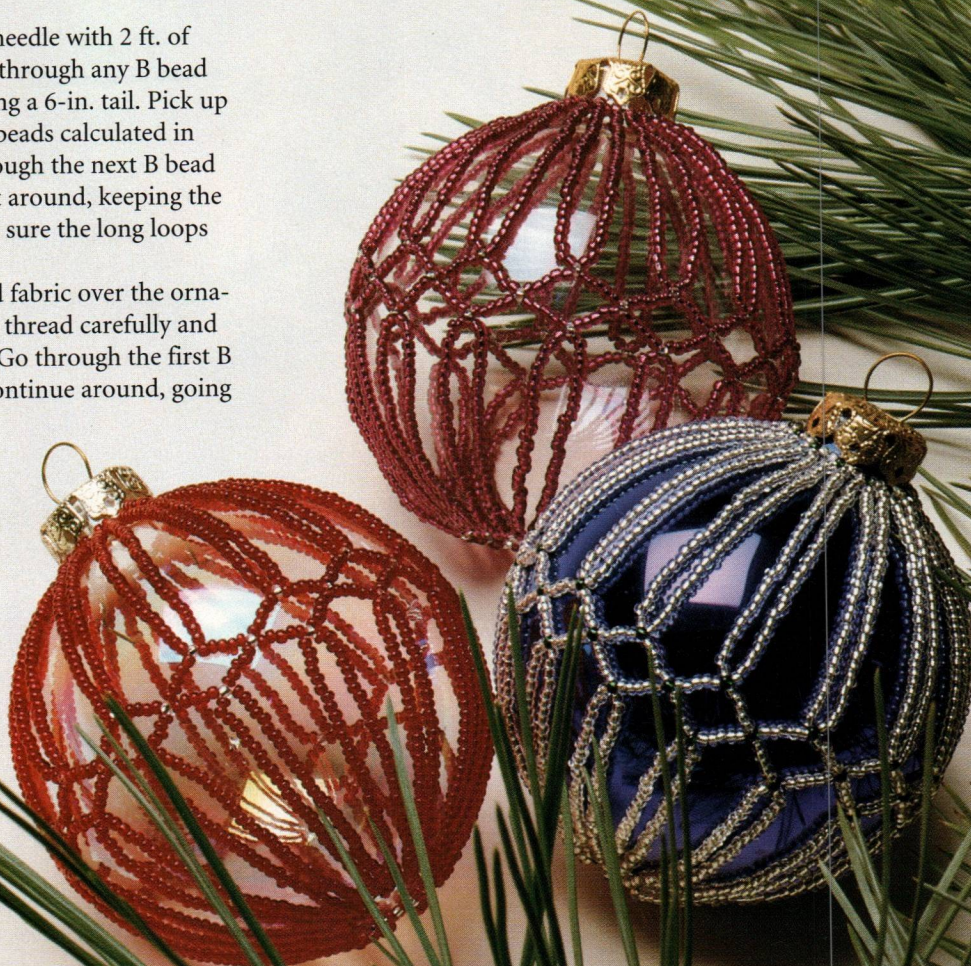
12 Tie the starting and ending tails together. Run the thread back up one of the long loops. Make a half hitch, go

materials

- 1 2½ in. (6.7cm) Clear glass ball ornament
- 11° Seed beads in two colors
- #12 Beading needles
- Nymo D beading thread
- Clear nail polish
- Beeswax or Thread Heaven
- E6000 (optional)

through 2-3 beads, seal, and trim. Thread the other tail on a needle, and end it the same way. ●

Contact Mary at 4747-65 Oak Crest Rd., Fallbrook, CA 92028; beadcraze@aol.com





Impressed Mokume Gane

Use rubber stamps and patinas for ancient effects

by Nan Roche



Alice Korach

Mokume gane or “wood-grain metal” is a Japanese metalworking technique that many artists have adapted for use with polymer clay. I first described its use with polymer clay in *The New Clay* (1991). My inspiration came from Oppi Untracht’s book, *Jewelry Concepts and Technology*. Since then Lindly Haunani, Tory Hughes, Kathy Amt, and Donna Kato have all created their own variations.

I have always found *mokume gane* fascinating and beautiful. I like the “predictable unpredictability” of the technique. Objects made using *mokume gane* have a reference to natural forms, tree rings, or geologic topography and are reminiscent of many beautiful Japanese objects like lacquer boxes and trays and sword blades. In metalworking, *mokume gane* is done by fusing two or more layers of different metals together. The metal is pushed down from above, carved, or punched up from below; then it’s sanded to reveal the different layers. It’s easy to create layered blocks of colors with polymer clay; and it is easy to carve, push up, or press down on the soft clay. The technique described here uses rubber stamps to create the impressions and metal powders and patinas to antique the pieces. Please read through the entire process before beginning.

stepbystep

After layering the clay colors, you make a deep impression in the clay sheet with either the negative or positive portion of a rubber stamp. Then slice off paper-thin slivers from the raised areas of the sheet to reveal the different layers and produce a pleasing design. Treat the piece with metal powders if desired, bake, and patinate; or bake then treat with metal paints and patinate.

mokume gane

1 Condition 3 colors of clay. (You can use different brands together or clay mixes, but they should all be well conditioned and the same consistency, or the softer clays will stretch more and the harder clays will fracture.) Roll a #1 sheet (thickest setting) of each, using a pasta machine. Make your sheets as wide as the pasta machine (about 4 in./10cm) and square or rectangular. Stack the colors and roll out air bubbles with a brayer or rolling pin. My stack is ordered black, white, and terra cotta.

2 Roll the stacked sheet through the pasta machine on #1. Cut the sheet in half and stack it again. Press out air bubbles as before and roll the stack through the pasta machine again, creating a 6-layer sheet. Repeat once more for a #1-thickness sheet of 12 layers. Use any number of colors, but if you stick to about 12-15 layers in a #1-thickness sheet, the results will be good.

3 Decide which side of the sheet you prefer. With my colors, the final pieces look like polished ebony or old red lacquer with creamy white highlights.

4 Using rubber stamps, two types of impressions can be made with quite different effects. First, the typical rubber stamp has a raised pattern that will create valleys in the clay when pressed into

it (**photo a**). Before stamping the clay, put it on tissue paper or parchment, or it will be hard to get off your work surface. Press evenly over the entire image to make a deep impression.

If you have your stamp images made to order, request the plate along with the rubber and you'll get the negative image that the rubber was poured into (the plate). The plate has valleys, so when you press the clay into it, the result is a raised image (**photo b**). (If you don't have your own stamps made, you can still make a plate by pressing a rubber stamp into conditioned scrap clay and baking it. Since you apply a lot of pressure on the sheet when pressing it into the plate, make your plate from one of the strongest clays, using Fimo, Premo, or Cernit.)

5 Now use your tissue blade to carve away some of the clay. For this step, make sure the impressed clay is well anchored to your work surface so it won't shift when you are carving it. Hold your blade in both hands with your wrists resting evenly on the table. Use your thumbs to flex the blade into a slight "U" shape. Keeping the curved blade parallel to the clay, draw it across the clay in a very shallow slice (**photo c** shows carving from the plate; **photo d** shows carving from the stamp). You can always cut deeper later, but you can't go shallower if you've removed too much clay. So carve conservatively.

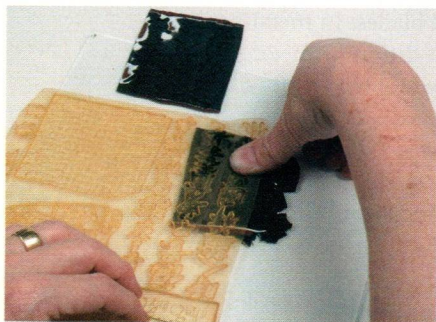
6 The #1 thickness of clay you started with is now much thinner, so you need to back your piece. I use a #3 sheet and texture it with coarse sandpaper. Gently press your carved piece onto the backing, trying not to distort it. Cut out a pleasing shape with your blade or an X-Acto knife (**photo e**). Then press gently around the edges to make sure the layers are sealed.

antiquing

7 Adding patinas to age and weather the piece is a two-step process. First apply metal in the form of either paint or powder. Then apply the patina (ammonium chloride and copper sulfate solution) to oxidize the metal. I got the idea of using metal paints and patinas from Gwen Gibson, but I also like to use copper or bronze atomized powder with the patinas. These powders are not the same as metallic powders or Pearl Ex sold at art supply stores. You must use actual metal powder or paint in order for the patina to work (see "Sources" below). Use a loose, fluffy makeup brush to apply the atomized powder, making sure to work it into the deep spaces (**photo f**). The powder sticks to the unbaked clay. (Apply paints later.) Bake at 270°F (130°C) for 20 min.

8 Sand the pieces with wet/dry sandpaper, starting with 320- or 400-grit and ending with 600- or 1000-grit. (Auto parts stores carry very fine sandpaper.) Let the sandpaper pieces soak in a shallow basin of water to make them pliable. Tory Hughes wraps the paper around a small piece of sponge to make sanding easier. This is basically her process: Start with the coarsest grit, 320 or 400. Use 320 only if you want to remove a lot of clay. Progress through the grits till you reach 600 or 1000. With sanding, less is usually more. Aim for a light touch and use a circular motion (**photo g**).

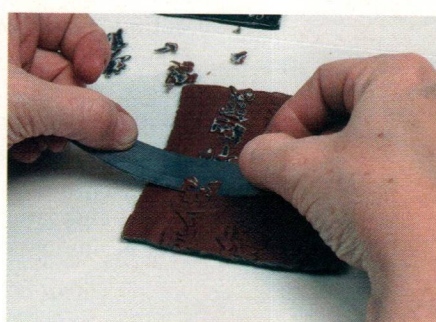
9 If you use only the metal powder on your piece, simply paint on the patina solution, wetting all the crevices. However, you may also choose to treat the piece with metal paints at this time and then use a patina. These products are sold in kits or individually in the faux paint section of most crafts stores. There are several different brands, and with a variety of metal paints, you can produce



a



b



c

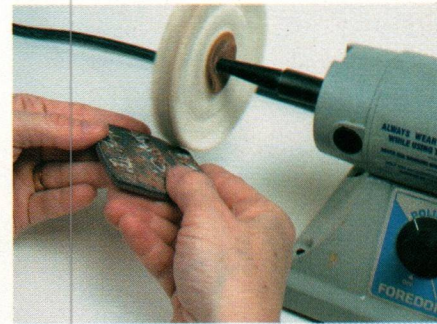
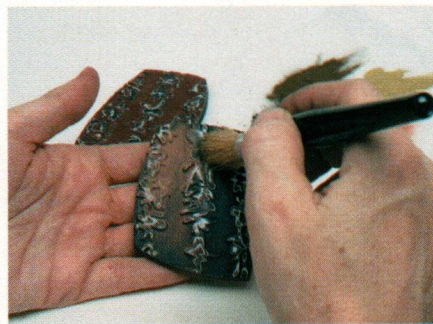
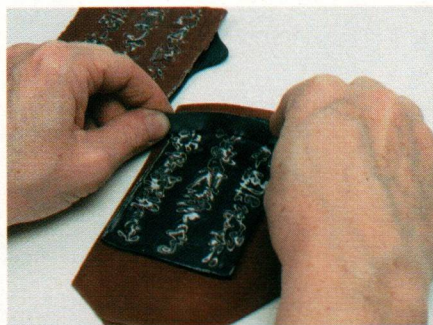
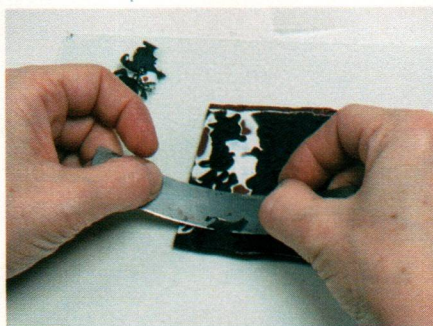
materials

- 3 Or more colors of Clay Factory Clay (Premo) – here white, black, and terra cotta, at least 4 oz. (113g) each
- Pasta machine
- Tissue slicing blade
- Rubber stamps
- Metal powders or metal-containing paints
- Patinas
- 2 Brushes – 1 fluffy, 1 stiff
- 320-, 400-, 600-, and 1000-grit Wet/dry sandpaper
- Shallow metal or plastic basin
- Small piece of sponge
- Tissue or parchment paper
- Zap-A-Gap cyanoacrylate glue
- Pin back

a wide range of color effects. Use caution; patinas are noxious and somewhat corrosive. Follow the instructions carefully, wear gloves, and wash your hands well after use. Puddles of extra patina will dry. Use an old, somewhat stiff brush, and expect it to have a short life (**photo h**). Allow the patina to react for several hours or overnight for maximum color. Copper powder with green patina will give various shades of bright green to turquoise, and bronze powder will give more gray-green tones.

10 Lightly resand the piece with damp 600- or 1000-grit sandpaper. Do not go back to the coarser grits. Spot sanding works best. Do not submerge the piece in water, or you'll ruin the patina.

11 Polish the piece using a buffing machine with a cloth polishing wheel or a Dremel with a cloth wheel or by hand with a terry cloth towel or a piece of old denim. I use a Foredom variable buffing machine with a 4x30 sewn muslin buff and a 4x50 unsewn star buff. Buffing machines can be dangerous. Always wear eye protection and keep your hair pinned up out of the way. Always hold your piece with both hands and place it in the lower third of the wheel. Move it around continuously to avoid hot spots that will partially remelt the clay (**photo i**). Place a box behind the wheel in case the piece flies out of your hands at high speed, which will happen occasionally. For best results without a machine, sand your pieces with 1000 or 1500 grit sandpaper and hand polish with denim.



12 I like things to look natural, so I don't mind if a lot of the patina rubs off with handling; there's usually enough left to look realistic. (If you wish, seal the patina with Fimo matte lacquer.)

13 Attach a pin back. I use Tory Hughes' method with Zap-A-Gap glue: Lightly sand the pin back and the area that will receive it. Apply the glue sparingly to the pin back. Hold it with both hands and position it on the piece. Leave your hands in place for 30 seconds or more and do not move anything until the glue has set. This glue will not tolerate repositioning. If you goof, sand it off and start over. ●

Nan would like to thank Tory Hughes and Gwen Gibson for sharing their techniques and for their inspiration. She also thanks Modern Options and Modern Masters for the samples she used in this article. Contact her at 4511 Amherst Rd., College Park, MD; e-mail Roche@helix.nih.gov

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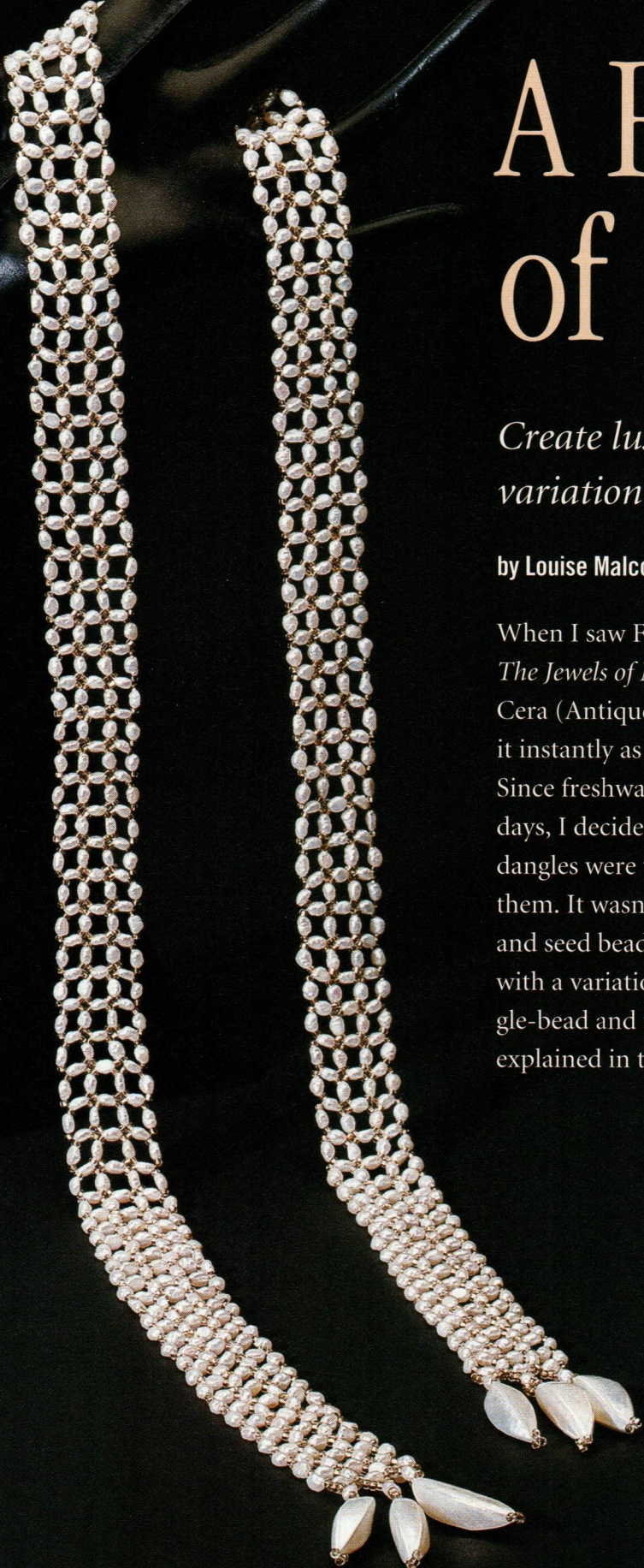
Rubber stamps – Ready Stamps: A division of the United Cerebral Palsy, 10405 San Diego Mission Rd. #103, San Diego, CA 92108; (619) 282-8723.

Clay and blades – The Clay Factory (see ad p. 81).

Metal powders – Douglas & Sturgess, Inc., 730 Bryant St., San Francisco, CA 94107; (888) ART-STUF, Sturgess@ix.netcom.com

Metal paints and patinas – local crafts store; Modern Options (415) 252-5580, www.craftnet.org/modopt/

Metal effects – Modern Masters (800) 942-3166.



A Ribbon of Pearls

Create luxurious drape with a variation on right-angle weave

by Louise Malcolm

When I saw Frank Hess' 1957 faux pearl lariat in *The Jewels of Miriam Haskell* by Deanna Farneti Cera (Antique Collectors' Club, 1997), I recognized it instantly as my favorite stitch, right-angle weave. Since freshwater pearls are so inexpensive these days, I decided to make it with the real thing. The dangles were too fussy for my taste so I simplified them. It wasn't until I began playing with my pearls and seed beads that I realized the lariat was woven with a variation of the stitch half way between single-bead and three-bead right-angle weave, explained in the figures at right.



Figure 1



Figure 3

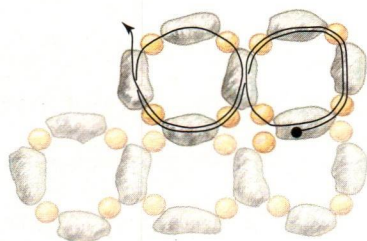


Figure 2



Figure 4



Figure 5

Illustrations by Kellie Jaeger

stepbystep

My lariat consists of 114 rows of right-angle weave and is 36 in. (91cm) long plus the dangles; make yours any length you desire. Each strand of pearls gives you about 4 in. (10cm) of right-angle weave.

- 1 Thread a beading needle with about 2 yd. (1.8m) of white Silamide or Nymo B. Thicker thread will not go through the pearls as many times as needed.
- 2 For the first stitch, string 1 seed bead and 1 pearl four times – 8 beads, and push the beads to about 4 in. (10cm) from the thread end. Tie the thread ends with a surgeon's knot (see "Basics," p. 94) to form a tight circle. Continue through the first 6 beads strung in the same direction, exiting the third pearl.
- 3 String 1 seed bead and 1 pearl three times; end with a seed bead – 7 beads strung. Continue through the pearl you exited on the first stitch and the first four beads strung on the second stitch in the same direction.
- 4 For the third stitch, string 7 beads as in step 3 and continue through the pearl you exited at the end of step 3 and the first 2 beads strung (figure 1).
- 5 Begin the second row by stringing 7 beads as in step 3. Continue through the

pearl you exited on row 1 and the first 6 beads of the first stitch of row 2.

6 String 1 seed bead and go through the pearl at the top of the second stitch on row 1.

7 String 5 beads – seed, pearl, seed, pearl, seed and continue through the third pearl of the first stitch. Then go through the next 4 beads – seed, pearl, seed, pearl (figure 2).

8 String 5 beads as in step 7 and continue through the top pearl on the first stitch of the first row.

9 String 1 seed bead and continue through the pearl you exited in the previous stitch and the first 2 beads of this stitch (figure 3).

10 For row 3 and subsequent rows, repeat steps 5-9 (figure 4).

11 You will need to end and add threads by weaving through several circles in the stitches and rows below. Follow the thread path exactly.

12 If you have at least 2 ft. (61cm) of thread left, make the dangles. If not, add thread so that it exits the top pearl of

the first stitch. For the first and third dangles, string 3 seed beads, 1 pearl, 1 seed bead, 1 shell bead, and 3 seed beads. Go back through the shell bead, string 1 seed, go through the pearl, and string 3 seeds. Re-enter the pearl you exited on the end stitch. Then follow the thread path around the stitch to exit the top pearl on the middle stitch. The middle dangle has two groups of 3 seed beads between the pearl and the shell bead (figure 5). Make the third dangle like the first and end the thread securely. Repeat at the lariat's other end. ●

Louise is a contributing editor to Bead & Button magazine.

materials

- 10-12 16-in. (41cm) Strands of 4mm rice-shaped freshwater pearls
- 1 Hank clear gold-lined 11° seed beads
- #13 Beading needle
- White Silamide or Nymo B bead thread
- 6 25-30mm Hollow pearl-shell beads

Wear our anniversary bead 4 ways

Celebrate Bead&Button's Fifth anniversary

by Linda Salow

When we received the first shipment of *Bead & Button's* Fifth Anniversary beads from artist Bob Burkett (see B&B #15, p. 23), we couldn't resist the desire to wear the bead. Alice, B&B's editor; Lisa, our art director; Shawn, our circulation manager; and I each took a bead and designed a necklace to showcase it.

The designs range in difficulty. Lisa's is a simple stringing project. Shawn's adds a degree of difficulty with wire and wrapped loops. Alice's five-strand necklace is accented with choke beads, and my choker is peyote stitched around a plastic tube.



Lisa's materials

- 1 Anniversary bead (see p.100)
- 16½ in. (42.6cm) Black waxed linen
- 2 Turquoise pony beads
- 2 Matte silver pony beads
- 1-in. (2.5cm) Silver S-hook clasp
- 2 Sterling silver crimp ends
- Chainnose pliers



a

LISA stepbystep

Lisa antiqued her clasp before beginning the necklace. To antique your silver, dip the pieces briefly into a blackening solution such as liver of sulphur or Silver Black. The amount of time the silver is in the solution determines how dark the silver becomes. Polish the silver with a lint-free cloth to remove some of the antiquing.

- 1 Place a crimp end on one end of the waxed linen. Crimp the center with a chainnose pliers (photo a).
- 2 Measure 7¼ in. (18.4cm) from the end of the waxed linen and tie an overhand knot to begin the center of the necklace. String a silver bead, a turquoise bead, the Anniversary bead, a turquoise bead, and a silver bead. Make sure this section is centered on the waxed linen. Tie an overhand knot against the silver bead.
- 3 Place a crimp end on the other end of the waxed linen and crimp. Open one end of the S-hook clasp with the pliers and attach it to the loop on one of the crimp ends. Close the clasp.

SHAWN

stepbystep

Shawn antiqued her chain and clasp before beginning the necklace. To antique your silver, see Lisa's necklace.

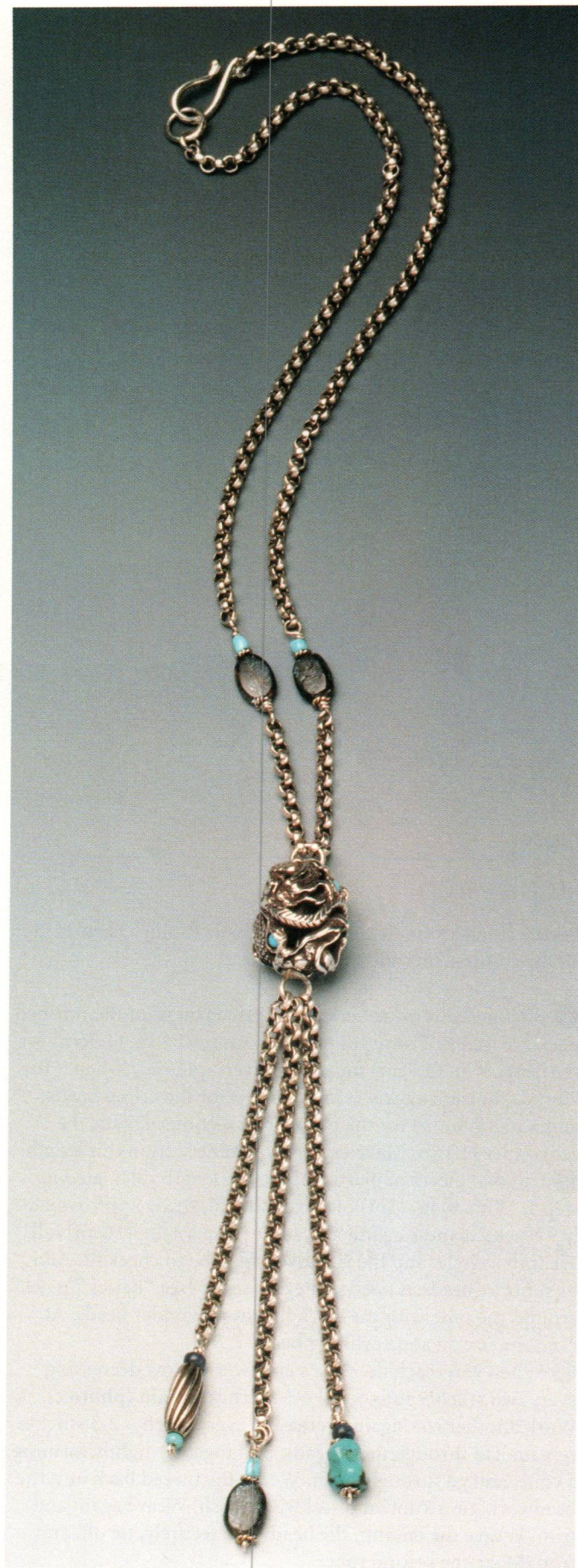
- ❶ Cut the chain into the following pieces: 2 at 6¾ in. (17.2cm), 2 at 1¼ in. (3.2cm), 1 at 2 in. (5.1cm), 1 at 2¾ in. (7cm), and 1 at 3¼ in. (8.3cm).
- ❷ Make a large wrapped loop (see "Basics," p. 94) on one end of the 4-in. piece of 18-gauge wire through figure 3. Attach the 1¼-in. pieces of chain as shown in figure 4. Continue with steps 5-6. String the Anniversary bead on the wire and make another large wrapped loop through figure 3. Attach the 2-, 2¾-, and 3¼-in. pieces of chain before finishing the wrap (photo b). The wraps will fit into the bead.
- ❸ Make a small wrapped loop through figure 3 on the end of 3 in. (7.6cm) of 22-gauge wire. Attach the second end of a 1¼-in. length of chain. Finish the wrap. String a Bali spacer, a 10-12mm accent bead, a spacer, and a nugget. Make a wrapped loop through figure 3, attach one end of a 6¼-in. piece of chain, and finish the wrap. Repeat for the other side of the necklace.
- ❹ Make a small loop (see "Basics") on the end of three 3-in. pieces of wire. On one string a turquoise nugget, an accent bead, and an 8° accent bead. Make a small wrapped loop through figure 3. Attach the 2-in. length of chain and finish the wrap. On the second 3-in. piece of wire, string a spacer, a nugget, a spacer, an 8° bead, and a spacer. Finish the wrap after attaching the 2¾-in. piece of chain. On the third 3-in. wire piece, string a spacer, an accent bead, a spacer, and a turquoise nugget. Finish the wrapped loop, attaching the 3¼-in. piece of chain.
- ❺ Attach the split rings to each half of the clasp and the clasp to the necklace ends.

Shawn's materials

- 1 Anniversary bead
- 4 Accent beads 10-12mm
- 5 Turquoise nuggets 2-3mm
- 2 8° Accent beads
- 9 3mm Silver Bali spacers
- 28 in. (71cm) Rollo chain, approx. 3mm
- Sterling silver wire:
 - 4 in. (10cm) 18 gauge
 - 15 in. (38cm) 22 gauge
- 1-in. (2.54cm) Silver clasp
- 2 Silver split rings



b





LINDA stepbystep

Peyote stitch around two pieces of plastic tubing. Then string all the components and attach the clasp.

1 First measure your neck at the place you want the finished necklace to rest. From this number, subtract $\frac{1}{2}$ in. (1.3cm) for the clasp, $\frac{3}{4}$ in. (1.9cm) for the Anniversary bead, $\frac{5}{8}$ – $\frac{3}{4}$ in. (16–20mm) for the nuggets, $\frac{1}{4}$ in. (6.4mm) for the crimp beads, and $\frac{3}{8}$ in. (9.5mm) for the peyote end sections. Divide the remainder by two. Make each peyote tube section this length.

2 Cut two pieces of plastic tubing the length calculated in step 1. With 40 in. (1m) of waxed thread, string approximately 9 black Japanese cylinder beads leaving a 4-in. (10cm) tail. Tie into a circle. Slip the ring over the tube to check fit. Add or subtract beads as needed. Peyote stitch (see “Basics,” p. 94) around the tube with the black Japanese cylinder beads. At random, use an aqua cylinder bead.

3 When you reach the tube’s end, work a row decreasing every two stitches into one – 4-5 stitches remain (**photo c**). Work another row again decreasing every stitch – 2-3 stitches remain. Go through these beads, pull together tightly forming a cone, and go through again. Weave the thread back into the beadwork, tie a knot, and seal with polish. Weave again and trim. Weave the tail into the beadwork securely, tie off, and trim. Make the second tube.

4 Attach the toggle clasp to the split rings.

5 Cut a piece of flexible beading wire the length of your finished necklace plus 6 in. (15cm). String a crimp bead and a split ring, leaving a 3-in. tail (7.6cm). Put the tail through the crimp bead again and pull tight. Pull up the slack and crimp. String a turquoise nugget; a peyote tube, cone last; approx. $\frac{3}{4}$ in. of black cylinder beads (to cover the wire that goes through the Anniversary bead); the Anniversary bead; the second tube starting at the cone; a nugget; a crimp bead; and a split ring. Go through the crimp bead again. Guiding the peyote tube cone ends into the holes of the Anniversary bead, take up the slack in the wire, and crimp.

Linda's materials

- Japanese cylinder beads
 - CDBC-010 black hex-cut
 - 862 Matte transparent aqua AB
- 1 Anniversary bead
- 2 Turquoise nuggets 8-10mm
- 24 in. (61cm) Plastic tubing, $\frac{1}{4}$ in. (6.4mm) diameter
- Nymo B beading thread, black
- 24 in. Flexible beading wire
- $\frac{1}{2}$ -in. (1.3cm) Silver toggle clasp
- 2 Silver crimp beads
- 2 Silver split rings 5-6mm
- #13 Beading needle, crimping tool, split ring pliers, clear nail polish

stepbystep

String each of the five 24-in. (61cm) strands one at a time but do not end them or shorten the threads until all are finished.

1 Thread each of five needles with 2-yd. (1.83m) of thread doubled. Tie all the ends together in a single, overhand knot and seal with polish. When dry, trim the tails to $\frac{1}{8}$ in. (2mm). Thread the needles through a bead tip away from the hook.

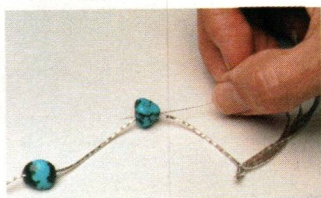
2 Lay 4 of the needles and threads aside. String $1\frac{1}{2}$ in. (3.8cm) of liquid silver and one of the two smallest turquoise nuggets. Repeat four more times, each time stringing a slightly larger stone. For the center of the necklace string $2\frac{3}{4}$ in. (7cm) of liquid silver, the Anniversary bead, and the other largest turquoise. Repeat $1\frac{1}{2}$ -in. runs of liquid silver and the other four graduated stones. End with liquid silver and string into the bottom of the second bead tip. Tie a waste bead on the thread to keep the strand from pulling loose.

3 String the other four needles. After stringing each group of liquid silver, go through the next turquoise on the first strand (**photo d**). At the center, go through the Anniversary bead then the second large turquoise. Make sure that the lengths of liquid silver match in each group.

4 When all the strands have been strung, tie each group together with an overhand knot at the bottom of each bead tip and before and after each turquoise (see "Basics" for pearl knotting, p. 94; **photo e**). Before tying each knot, make sure the beads are pulled up, and there is no slack.

5 End the necklace by cutting off the needles and dividing the 10 strands of thread into two groups. Tie them together snugly inside the bead tip with a surgeon's knot (see "Basics") and seal the knot with polish. When dry, trim the tails and close the bead tips with chainnose pliers. Use roundnose pliers to complete the loop of the bead tip hook around one split ring each and join the split rings with the clasp.

Linda is Bead & Button's associate editor.



d



e

Alice's materials

- 1 Anniversary bead
- $\frac{1}{2}$ oz. Twisted liquid silver 4mm
- Tan Silamide or #1 Stringth
- 1-in. Silver S-hook clasp
- 2 6mm Silver split rings
- 2 Silver clamshell bead tips
- 5 Pairs turquoise nuggets graduated 8-14mm
- #13 Beading needles, chain- and roundnose pliers, clear nail polish
- Optional: bead reamer to even and enlarge bead holes





Photo by Jim Forbes

Cleopatra's Collar

*Create a classic look
with eyepins and beads*

by Linda Salow



Broad collars have always represented wealth and social status. First appearing in the Middle Kingdom of Egypt (2133-1786 BC), they were made with faience beads (a type of glazed earthenware that was man's first glasswork). During the Amarna Period (1379-1362 BC), additional shapes and colors of faience beads resulted in collars that resembled elaborately formed floral garlands. These colorful collars were given as party favors to guests attending banquets.

At the beginning of Rome's domination of Egypt, personal adornment was a forbidden luxury. However by 100 BC, the attitude changed, and once again Romans wore jewelry, including the broad collar. People have continued to love this necklace form to the present day.

Now and then I want to look exotic. You know, I want to feel like Cleopatra – rule a country and have a Marc Anthony pursuing me. This broad collar necklace lets me leap into the time of pharaohs, and for a little while, feel as mysterious and as powerful as the queen of Egypt.

All you need for this transformation is wire, beads, a clasp, and bars. I made the bars from a pair of domed brass stampings by drilling three holes for the clasp and the strands that hold the eyepins.

stepbystep

necklace

- 1 Cut the wire into 64 3-in. (7.6cm) lengths. Make identical loops on one end of each piece (see "Basics," p. 94).
- 2 String an *amber rondelle, a carnelian glass bead, an amber rondelle, a bead cap, a turquoise floweret, a bead cap, ** and a lime green bead. String from ** back to *. (See photo p. 50). Make a loop on top of the rondelle. Repeat 63 more times, making sure that all the beaded eye pins are the same length. Use your pliers to adjust the loops on each eye pin to the same plane.
- 3 Place a small paper plate on a piece of cardboard on a hard work surface. Position a stamping in the center of the plate. Mark the location of the holes for attaching the strands with a pencil. They should be about 1½ in. (4.5cm) apart and aligned on the stamping's edge. Mark the location of the hole for the clasp. It should be about ¾ in. (9.5mm) below the top strand hole and on the opposite edge of the stamping. Now mark the second stamping as a mirror image of the first, giving you a left and a right piece. Use firm pressure to drill each hole with the electric Dremel tool (photo a). Smooth holes with a file.
- 4 With 30 in. (76.2cm) of flexible beading wire, string 2 crimp beads and one stamping through the top strand hole. Go through the crimp beads again and crimp with the crimping tool. Guiding the beads over the wire and its tail, string a **2mm bead, a floweret, and an eye pin*. Trim the tail. Repeat from **-*. End with a 2mm bead, a floweret, a 2mm bead, 2 crimp beads and the second stamping. Go through the crimp beads again (photo b). Pull up the slack and crimp. Guide the tail through ½ in. (1.3cm) of beads and trim.
- 5 Cut 1 yd. (.91m) of flexible beading wire, string 2 crimp beads and one stamping through its bottom hole, go through the 2 crimp beads again. Pull up the slack and crimp.
- 6 Guiding the beads over the wire and its tail, string a 2.5mm bead, a bead cap, a floweret, a bead cap, and a 2.5mm bead. Trim the tail. Making sure the eye pins are in the same order as on the first strand, go through the bottom loop on



the first eye pin. *String a 2.5mm bead, a bead cap, floweret, bead cap, 2.5mm bead, and an eye pin. Repeat from * stringing all the eye pins. End with a 2.5mm bead, a bead cap, floweret, bead cap, 2.5mm bead, 2 crimp beads, and the lower hole in the second stamping. Crimp as in step 4.

7 Attach a jump ring to each clasp hole on the stampings and then attach the clasp (photo c).

earrings

- 1 String a floweret, rondelle, carnelian glass bead, rondelle, and a 2mm bead onto a headpin (photo d). Make a loop against the bead. Repeat once.
- 2 String a carnelian glass bead, rondelle, and a lime green bead on a headpin and make a loop.
- 3 Cut a ¾-in. (1cm) length of chain. Open the loop on top of the lime green bead sideways, string one end of the chain, and close the loop.
- 4 Glue a carnelian cabochon to the earring finding with E6000. When dry, open the loop on the earring finding. String a short dangle, the chain dangle, and the other short dangle. Close the loop and rotate it to the same plane as the stone.
- 5 Repeat steps 1-4. •

Linda is associate editor of Bead & Button.

materials

necklace

- 5½ yd. (4.8m) Gold-filled wire, 20 gauge half-hard
- 386 Gold fluted bead caps, must fit 7-14mm beads
- 256 Transparent amber rondelles
- 386 2-3mm AB turquoise flowerets
- 64 12mm Lime green lozenge beads
- 128 5-6mm Carnelian glass bicone beads
- 66 2mm Gold-filled beads
- 132 2.5mm Gold-filled beads
- 2 yd. (1.8m) Flexible beading wire
- 2½-2¾-in. (6.4-6.9cm) Pair of gold-colored domed brass stampings
- Gold S-hook clasp
- 2 Gold 6.5mm jump rings
- Electric Dremel tool with ⅛-in. bit, metal file round and chainnose pliers, diagonal wire cutter, crimping tool, small paper plate

earrings

- 10 Transparent amber rondelles
- 4 AB turquoise flowerets
- 2 Lime green lozenge beads
- 6 Carnelian glass bicone beads
- 4 2mm Gold-filled beads
- 6 2-in. (5.1cm) Gold headpins
- 2 10mm Carnelian cabochons
- 2 10mm Gold french ear wires with rolled bezel and loop
- 1 in. (2.5cm) Gold chain (.025-in. wire must fit through the links)
- E6000 adhesive

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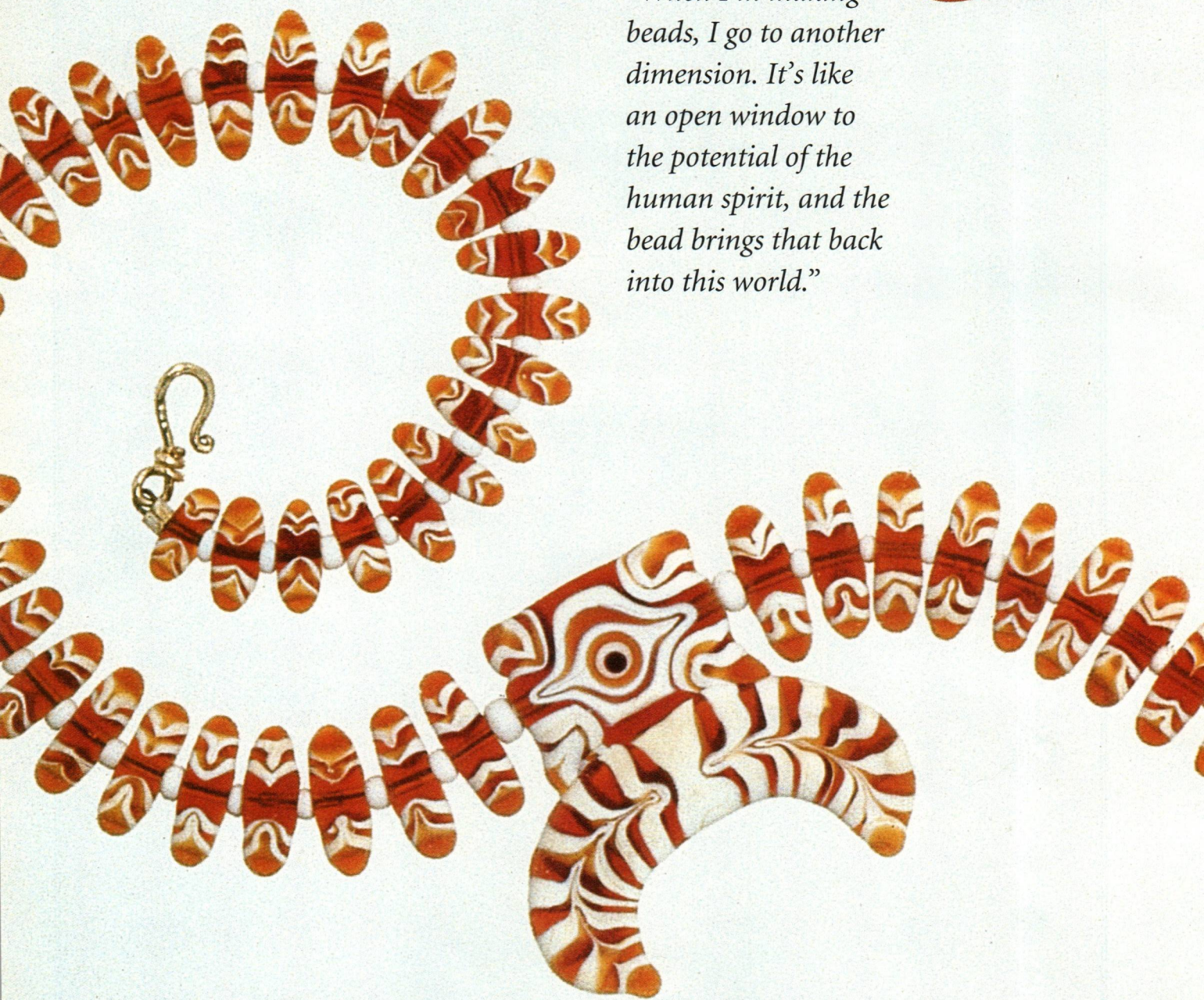
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SAME DAY SHIPPING ON A.M. ORDERS

Sage

"When I'm making beads, I go to another dimension. It's like an open window to the potential of the human spirit, and the bead brings that back into this world."





**story and photos
by Alice Korach**

"I must have made a zillion beads by now," chuckles Sage, who dates her career as a beadmaker to March 1988. "I was recuperating from back surgery and was interested in working with seed beads, remembering the passion I had had for beads as a child and how they had centered me after my mother died when I was eight. A friend told me that Brian Kerkvliet was a glassblower in town (Bellingham, WA) and said, 'I bet if you asked, he'd show you how to make glass beads.' So I went out to Brian's and then rented a room in the house where he was living. Will Stokes was also living in the house and collaborating with Brian in glassblowing projects.

American Glass Beadmaking Pioneers

"It was the best possible beginning for me; although the glass bead movement was non-existent. A year later Julie Clinton joined us in a loose cooperative that we called 'Ring of Fire.' At that time, I was the only person I knew of on the West Coast trying to support herself solely by making beads. But this was also when Lois Scherr Dubin's *The History of Beads* was published, which proved a critical force in helping to give birth to the American glass beadmaking movement.

"I borrowed \$500 from a friend to get started, and I focused on Seattle. I made

some connections with a couple of the glass galleries and the few bead shops that were just getting started, and I went to the Northwest Bead Society meetings. Without the emotional and tangible support of bead society members and the Bead Museum in Prescott, AZ, I wouldn't have made it. In the early years, I never made enough money to be able to rent a room. I lived in my bus. But when I developed a rhythm and got my studio set up, my happiness increased tenfold. (It also helped that I adopted a lifestyle of voluntary simplicity.) The act of beadmaking is very liberating because it brings you into the present moment. It's meditative and totally addictive. In the moment of making a bead, you can go all kinds of places. You're using creative visualization to form your dreams right in front of you."

Life has never been easy for Sage, but I have never known her to dwell on the negatives. Friendship, spiritual values, and gratitude for the gift of each new day and the blessing of being a beadmaker define her reality, and she is filled with boundless

energy. "There's a prayer in every bead," she says. "When I'm making beads, I go to another dimension. It's like an open window to the potential of the human spirit, and the bead brings that back into this world. I also like to make things that look back at me, which is why I'm so fascinated with eye beads. People don't understand what an eye bead is all about. It doesn't give you the evil eye; it protects you from it."

Sage's eye beads and the Second International Bead Conference (1990) are the source of her biggest break. "I sent a few of my beads to the keynote speaker, Lois Dubin, whose subject was eye beads. She was kind enough to see the significance of a contemporary American eye-bead maker and included me in her historical overview. She actually began her talk with a slide of my beads! I also met Tom Holland (my husband) at that conference. It was just for five minutes and I didn't see him again for two years, but that was the beginning. The 1993 Contemporary Glass Beadmakers Show at the Bead Museum in Prescott, AZ, was another turning point, marking the formation of the Society of Glass Beadmakers."

Bead qualities

According to Sage, "The qualities I try to conjure up in my beads come from extensive theosophical reading and reflect my fascination with different cultures, religions, and spiritual ideas. But I also want to make my beads light and humorous. In the last seven years, I've moved toward more sculptural rendering of creatures and figures to try to evoke memories of older art forms and to provoke a smile. If you start the day happy, it will probably be a better day. I use lots of color, which also makes people cheerful. Some of my favorite art is Buddhist and Native American. And I try to reflect the metamorphosis of form and spirit in my beads; I use a lot of archetypal symbols such as eyes, wings, hands, and masks."

"When I make beads, I know that they will be here longer than we will, which allows me to put even more potent messages in them. I hope that someone will be here to dig my beads up in a thousand years. The size of a bead is also really important to me. I'm moving toward



the idea that smaller is better, based on the efficient use of resources. Such a strongly dynamic object as a bead doesn't have to be big to be very powerful."

Bead price is an important issue with Sage. She says, "I don't like putting prices on my beads. They are wonderful entities full of thoughts and wishes. My ideas fuse with the glass. I've always tried to keep my beads at a wide price range so that anyone can afford one, not just collectors. It's important to me to keep beads out there for all bead lovers."

Bead techniques

Earlier in her career, Sage was not interested in ancient glass beads, believing that the technology of several thousand years ago was too primitive to produce high-quality beads. But since marrying Tom Holland, her view has changed. "Now that I'm looking at ancient beads

more," she says, "I'm discovering how refined the ancient beadmakers were and how much I still have to learn from them, and I'm giving them a lot more credit. I'm doing more with complex dotting patterns and mosaic construction. I used to feel that if it was obvious your beads were made one at a time, you didn't need to use murrinis (thin slices from patterned glass canes), but I've recently changed my tune. I want people to wonder how I made my beads. The key is to find the balance between intricacy and simplicity, the point where the bead is finished."

She continues, "The hot glass world is about balancing a mass of molten, moving earth. If you're too heavy-handed, you're going to tip that balance; it's all about

delicacy of touch. Clear casing (covering a bead or part of a bead in clear glass that acts as a magnifying lens) is a perfect example. A cased bead can easily get too big to wear; you have to start with really small, delicate details. Clear casing used to be one of my signature crafts, but now a lot of people do it."

I commented that very few people do it as well as Sage, often leaving many non-intentional bubbles. Sage replied, "Bubbles are one of my pet peeves. I'm very critical of impurities. There are several things you can do to improve your clear casing. First clean the heck out of your glass. Then be careful where you hold the glass in the flame so you don't burn it. I also turn the oxygen pressure up a little to make a purer flame. And finally, the key is to take the

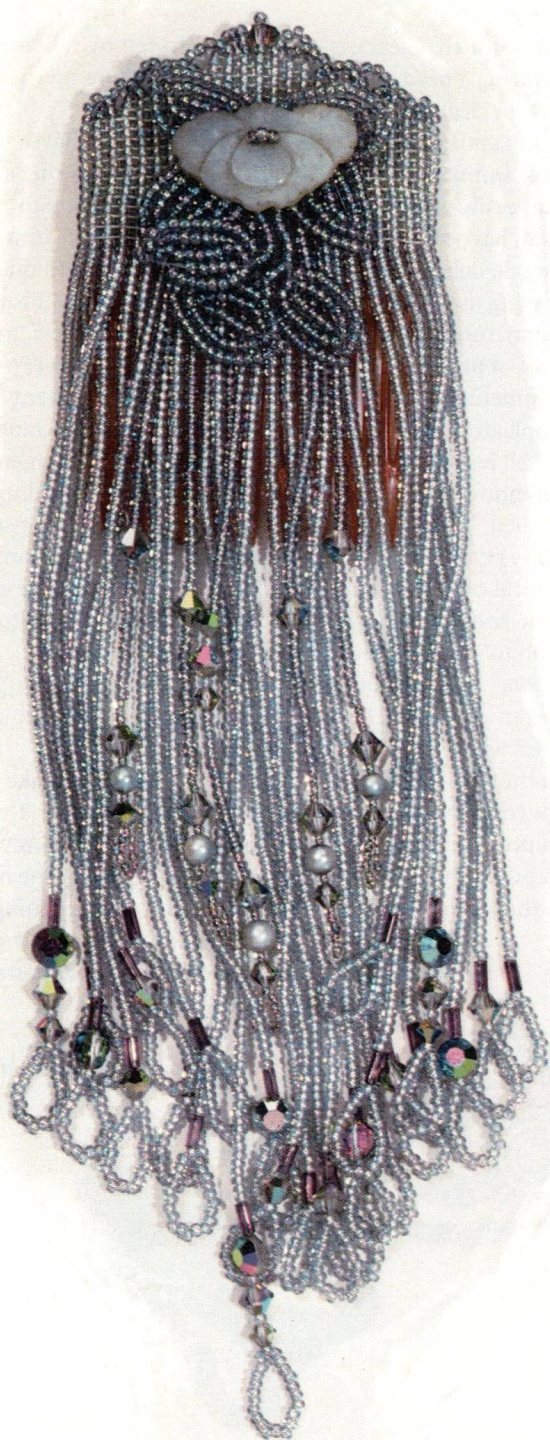
trouble to remove all the impurities before they get inside the bead."

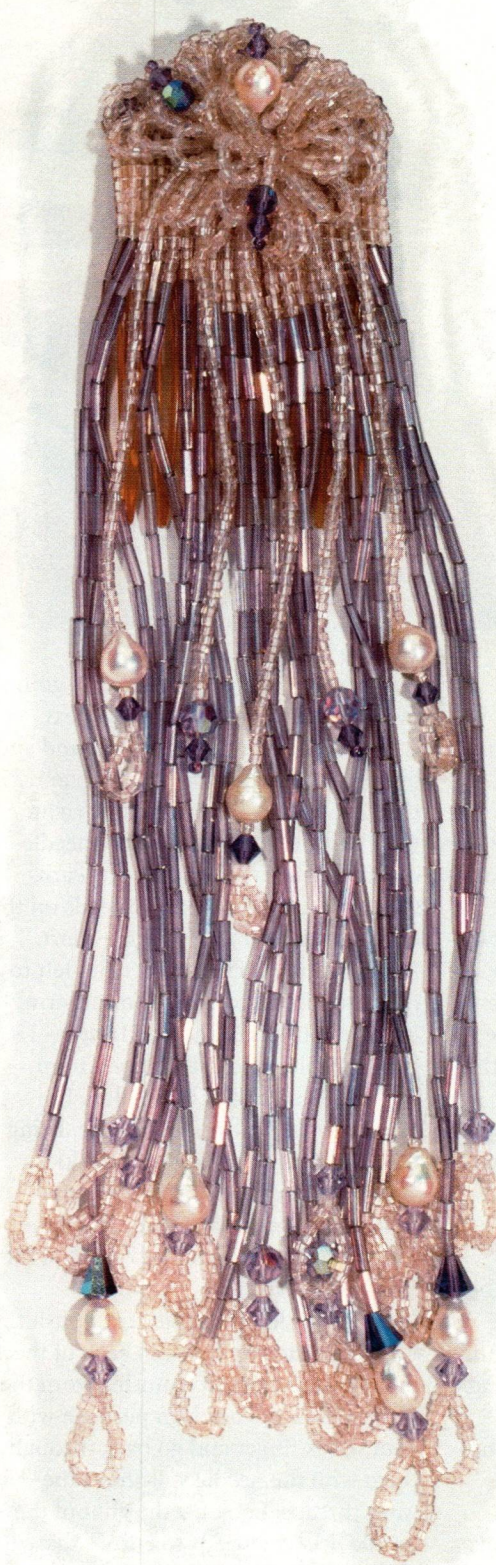
Sage and Tom have recently begun offering a week-long workshop in March and October near their home in Mountain View, AR. She says, "From a business point of view, my biggest mistake has been doing so many different styles that require so much research and development. But research and development is crucial from a teacher's point of view. In combination, Tom and I have an extremely diverse repertoire. Teaching is important because it helps give the glass beadmaking movement a better future.

"It's not easy to make a living as a beadmaker. I've had at least 50 jobs in my life, and this is probably the hardest one. But the best thing I could ever hope for, a true and lasting love, has come from beadmaking."

Alice is Bead & Button's editor.







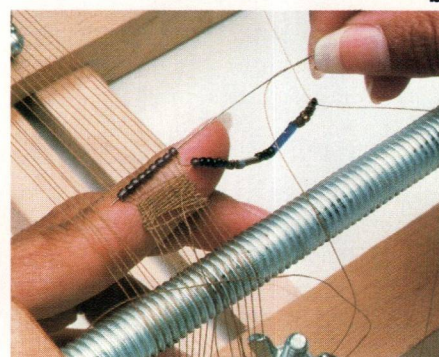
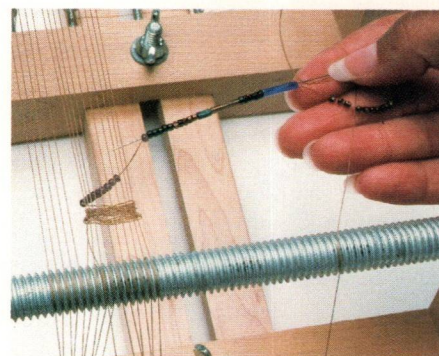
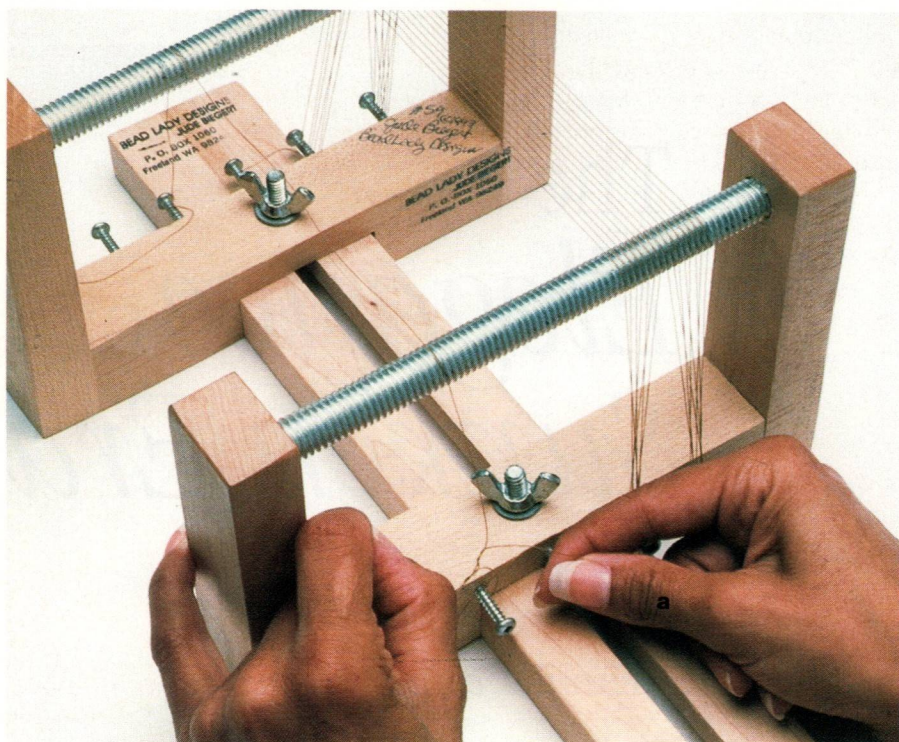
The *Elegance* of a *Sunken Era*

*Weave, fringe, and edge a
“Titanic” comb in one step*

by **Ruthe Kanakoff** photos by Jim Forbes

Elegant beaded hair accessories are great for almost any occasion from a casual jeans Saturday to an evening out. And this loom-woven comb is much easier than it looks. Since the edging and fringe are worked together with the weaving, when you’ve finished weaving, all you have to do is glue the beadwork to the comb (or to a barrette if you prefer). The comb also derives some of its grace from the fact that the woven rows as well as the fringe graduate in length to the center. Use the basic pattern shape of the chart to design any other image that appeals to you; once you’ve made your first comb, you’ll probably want to design personalized hair ornaments (or brooches) for your friends.

Woven the same way, these graceful combs are far easier than they look. Beaded wire (#27, p. 32) and an antique jade button trim the comb at left; at right loops and dangles are strung between beads while weaving.



a

b

c

materials

- Beadweaving loom at least 3½ in. wide by 8 in. long (9 x 20cm)
- 1 2¼-in.-wide x 2½-in.-long French hair comb (7 x 6.4cm)
- Silamide or Nymo D bead thread, brown
- #12 Beading needle or Big-Eye needle
- E6000, Goop, or cyanoacrylate glue
- Fray Check

seed beads

- 10g 10° 2-cut, Bronze metallic (cut bronze)
- 10g 11° 3-cut, Indigo/purple opaque metallic iridescent (cut blue)
- 20g 11°, Dark purple transparent (purple)
- 20g 11°, Intense green transparent iridescent (green)
- 20g 11° Indigo/purple metallic iridescent (blue)

bugles

- 3 Loops 5mm hex-cut navy/purple metallic iridescent (purple iris)
- 20g 9mm Bronze opaque metallic
- 20g 12mm (6-sided) Hex-cut royal blue transparent iridescent

(Editor's note: we found all the beads at Universal Synergetics/Beadcats, p. 91, but substituted cut-bronze/copper beads from our local bead store.)

stepbystep

You weave all parts of this comb at the same time. Begin at the bottom left-hand edge of the chart and string the first row and the first fringe. Skip the last nine beads of the fringe and go back through the rest of the fringe. Then weave in the nine beads of the first row. String the lacy edging loop at the top between rows 1 and 2; then string the beads for row 2 and the second fringe. String back up the fringe and weave the row, and so on.

① Wind 15 warp threads onto the left-hand side of the loom, using a single, continuous thread. Warp threads should be about 8 in. (20cm) long to allow room for finishing and should be firm but not stretched. Tie a separate single loose warp 2½ in. (6.4cm) beyond the right-most warp thread. Leave long enough ends to be able to tighten or loosen this thread (photo a). It will support the fringe and keep it out of the way, but it does not count as a warp.

② Before starting to weave with beads, weave a thread selvage. Thread a long strand (2-3 yd./1.8-2.7m) onto the beading needle and tie the end to the 10th warp thread from the right, leaving a 3-4 in. (8-10cm) tail. Weave an even

number of rows for ¼ in. (6mm), going over one thread and under the next. Ignore the five left-most warps, and end by going down between the 10th and the 11th warp threads from the right.

③ To weave the first row, the needle and thread are underneath the warp threads. String the 9 purple beads on the left-most (bottom) row of the chart. Read each row of the chart from left to right (top to bottom). Continue stringing all the beads of the first fringe – 1 purple, 5 blue, 5 cut-bronze, 1 5mm bugle, 1 9mm bugle, 5 cut-blue, 1 12mm bugle, and 11 cut-bronze. Bring the needle up to the right of the loose warp thread, skip the 11 cut-bronze beads, and string back through all the fringe beads (photo b). Be careful not to split the thread.

Use your left index finger to push the 9 purple beads up between each of the first 10 warp threads counting from the fringe. Hold the beads in position with your index finger and go back through them with the needle still above the warp threads. Look for the glint of the needle between beads to ensure that you remain above the warp threads (photo c). If the loose warp is too tight to let you snug up the fringe and weaving completely, loosen it a bit.

④ String 7 cut-bronze beads for the

first edging loop. Row 2 is one woven bead wider, so bring the needle to the underside of the work between warps 11 and 12 (**photo d**). String the 10 beads of this row, following the chart. Then string the second fringe. Complete row 2 as in step 3. Before going on to the next row always make sure that the fringe is snug but flexible, the weaving thread hasn't snagged on any of the previous fringes, and the weaving is firm and close.

5 To increase at the beginning of an odd numbered row such as row 3, bring the needle below the warps between warps 11 and 12, string the increase bead. Bring the needle up to the left of warp 12, and go through the bead above the warps (**photo e**). Bring the needle to the underside and string the rest of row 3 and the fringe. When you weave back through the beads on the return, go through the first bead again. Then string 7 cut-bronze beads for the next edging loop. Note: all edging loops except the last connect the end of an odd numbered row to the beginning of an even numbered row.

6 Repeat steps 3-5 to complete 22 rows. Increase even-numbered rows as in step 4 and odd-numbered rows as in step 5. Row 23 is the first decrease row. After weaving back through row 22, bring the needle around the edge warp to the underside and weave back through the last bead toward the fringe. With the needle below the warps and between warps 15 and 14, begin row 23. Complete as normal (**photo f**).

7 The other decreases occur when moving from an odd to an even-numbered row. On these decreases, string the 7 cut-bronze beads at the end of the odd-numbered row. Then bring the needle to the underside one warp further to the right and weave normally (**photo g**).

8 String the 7 cut-bronze beads for the last edging loop between the end of row 32 and the beginning of row 33.

9 End by weaving the same number of over-under thread rows on the right-most 10 warps as you did at the beginning. Tie off the weaving thread securely on the adjacent warp. Treat both thread selvage edges with Fray Check. Then cut the weaving off the loom, leaving 4-in.

or longer tails on the graduated portion.

10 Thread each of these graduated warps one at a time and weave the tails into the beadwork by going back and forth through 5-6 beads on 3-4 rows. Tie 2-3 half hitch knots around warp threads as you go (**photo h**).

11 Trim the tails close to the Fray Check on the thread-woven selvages. Then fold the selvages under and glue the beadwork to the top of the comb. ●

Ruthe has been beading professionally since the '60s and earns her living by making bead and silk ribbon accessories and gift items. Contact her at 643 N. Serrano Ave., Los Angeles, CA 90004.

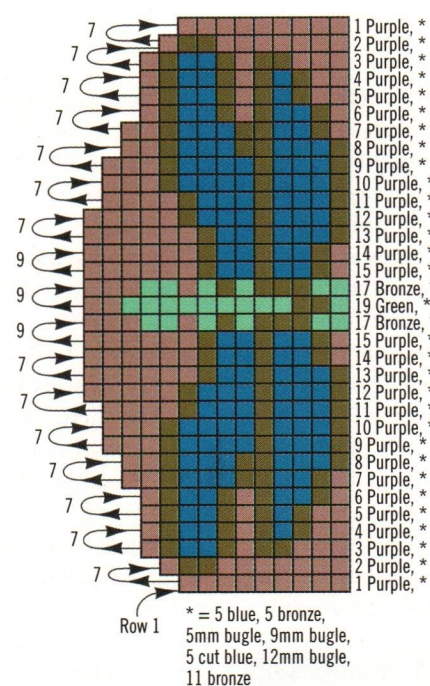
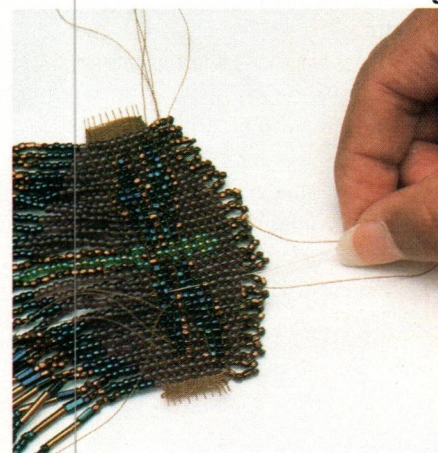
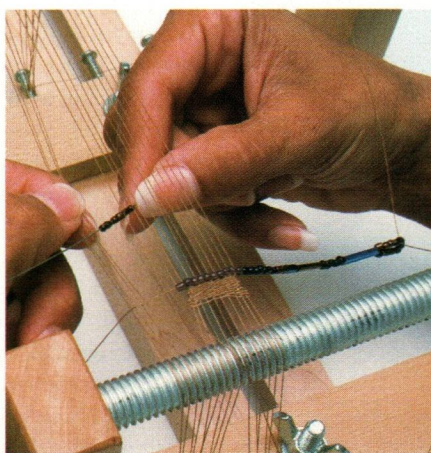
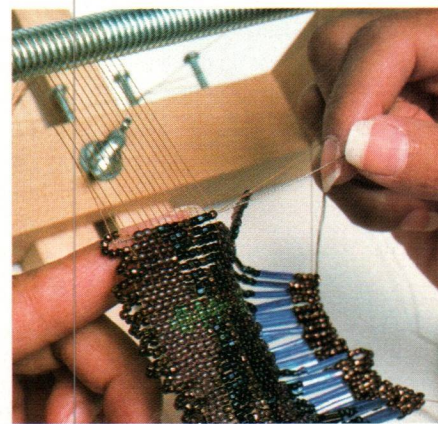
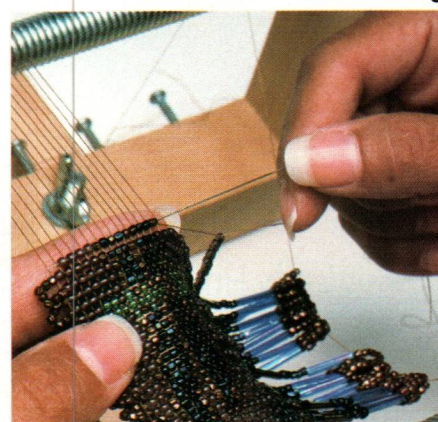
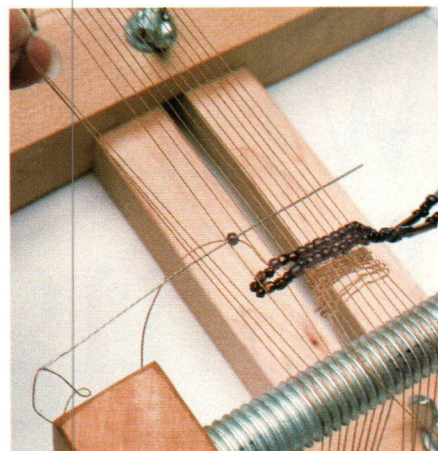


Illustration by Terri Field



What are They Doing Now?

Artists from our first three years update us with their current work

by Alice Korach

Sue Jackson and
Wendy Hubick:
Here come
the Wonder Beads

"Life is grand!" exclaims Sue. "We've been so excited about crossing the country and going overseas to teach beadwork." "From Mexico to England," adds Wendy, "it's like my daughter says, 'On your next vacation, Mom, ...'" Sue and Wendy are sisters, best friends, and business partners. For the past year, they've taught away from home (Chicago, IL) about once a month. They also have a Monday night class that has been running for almost three years,

and they teach in area shops. But there's always time for Bead Circle, which has met every Thursday for five years (see #10, p. 39).

Sue and Wendy were two of the four American bead artists invited to teach in England last June at the Stitching Extravaganza presented by Len Turner and the Needlecraft Centre at Longleat. Wendy explains, "We were there to teach basic techniques: our square stitch tennis bracelet (*B&B* #13), Wonder Beads, and a net and peyote bag. They use beads in their wonderful embroidery, but we had quite a few students who had never worked with just beads." Sue adds, "We stayed with Len's grandmother, Gladys, and it was just like being with our own grandmother. We got up early to visit with her every day. One morning when Len came to pick us up, she said, 'Oh, we're not quite ready. We've been reminiscing.' He exclaimed, 'What do you mean reminiscing; you've only known each other two days!' But it was true. When we left, we were surprised at

how attached we'd become, and we hugged and hugged."

Wendy and Sue teach as a team, which they consider the ideal method. "We see things differently," begins Sue; "and approach problems and explain methods differently," Wendy finishes. So their students receive more personal attention and more versatile explanations than either could provide on her own. Besides, Sue and Wendy love working together because they spark so many creative solutions off each other. In fact, that's where hollow, peyote-stitch Wonder Beads came from three years ago. They were teaching a cylinder bag technique they had developed that included surface embellishment of peyote stitch. Sue says, "I was holding the bag flat on the palm of my hand, and it was like a light bulb going off. I looked down at it and saw a bead. Everything else has been part of the refining process: developing different patterns, designs, and shapes." About a year ago, Wonder Beads II with its starlike decreases (see neck-



Three photos by Jim Forbes



lace at top right) became part of the repertoire.

Why do Sue and Wendy bead? "Well, of course, it's relaxing and meditative. We're constantly building on the last idea. Our pieces don't represent emotions or experiences, but we hope they evoke something from the viewer, if only an appreciation of color and texture. We like the creative process as much as the finished piece, and we're fascinated with adornment," says Sue. "One of our students gave us a wonderful compliment recently. She said our designs were so sophisticated that she could give them to her friends who wouldn't normally wear bead jewelry," Wendy adds. "We make things we want to wear," Sue continues. "It doesn't matter how long a piece takes; it's not finished until it's right."



Suzanne Stern: Metalsmith and glass beadmaker

According to Suzanne, “Experimentation and problem solving are important aspects of my work. Because I want to express my ideas through both inventive techniques and strong images, most of my pieces become complex. My dragonfly pendant, *The Razing of Ophelia* (below, 7 x 5½ in./18 x 14cm), is a good example of how I work. It is based on a brooch by René Lalique.

“Lalique’s abilities as a goldsmith, his adept compositions mixing materials, techniques, and psychologi-

cal themes, reflect what I strive to achieve as an artist. By studying his techniques and materials, I hoped to improve my expression of these qualities in my work. This started months of experimentation with casting. I took a metals class at the University of New Mexico to learn how to cast silver and gold, then tried to apply what I’d learned about casting metal to casting glass. I wanted to see if I could use the same techniques to work both materials.

“The mood of the glass was also important; I wanted it to look like something Lalique might have made. But for the past five years, I’ve been enthralled with everything industrial. Nature just hasn’t been a source of inspiration for me. It was hard to set aside my geometric, industrial style for the organic and flowing lines of Lalique’s Art Nouveau period pieces. And it felt uncomfortable to be copying someone’s style on purpose. I finally decided that within the con-

finer of experimentation, copying was necessary to understand the aesthetics of Lalique’s glass before I could fully develop my own style. The Morning Glory brooch (see p. 4) helped me to understand and develop the techniques necessary for making the dragonfly.

“The dragonfly pendant is a culmination of many of the techniques I have been working with over the past few years. Her torso is cast glass; the central fish image is cast sterling with tube-set sapphire eyes; the wings are cut sheet glass riveted between constructed sterling sheet; and the tail is a lampworked glass bead. Ultimately, I find this piece successful because I have internalized external inspirations, digested them fully, and produced a work that is a strong expression of my artistic voice.

“My October Pod Series of constructed beads, at top left, is a direct outgrowth of my experiments with the dragonfly. Studying Lalique’s work inspired me to look at nature rather than machinery for ways to connect glass and metal. I recently discovered the work of German photographer, Karl Blossfeldt (1865-1932). He photographed details of plants – stems, seed pods, leaves – intimate and almost voyeuristic in feeling. The rich sepia tones of the prints give the plant elements a metallic quality. When I saw his images, I immediately realized how nature could relate to my work. These small metal and glass pods (the largest is ⅝ x 2⅜ in./14 x 60mm) have sent me in a completely new direction. I want this series to help contain, refine, and expand the organic direction my work is now taking.”



Two photos by George Post



Cynthia Toops: From people beads and mosaics to abstraction



Roger Schreiber

About two years ago, Cynthia Toops began experimenting with a variety of new polymer clay forms and techniques (above right and p. 66). She also developed ways to transform basic polymer clay canes into intricate-looking designs with a series of simple steps. "I had a box full of old, leftover canes most of which were simple bullseyes, jellyrolls, or checkerboards, and I wanted to use them up before they were too old," she says. "So I started playing with different ways to cut, squash, reshape, and recombine them. At first I used them to cover lenticular and round beads.

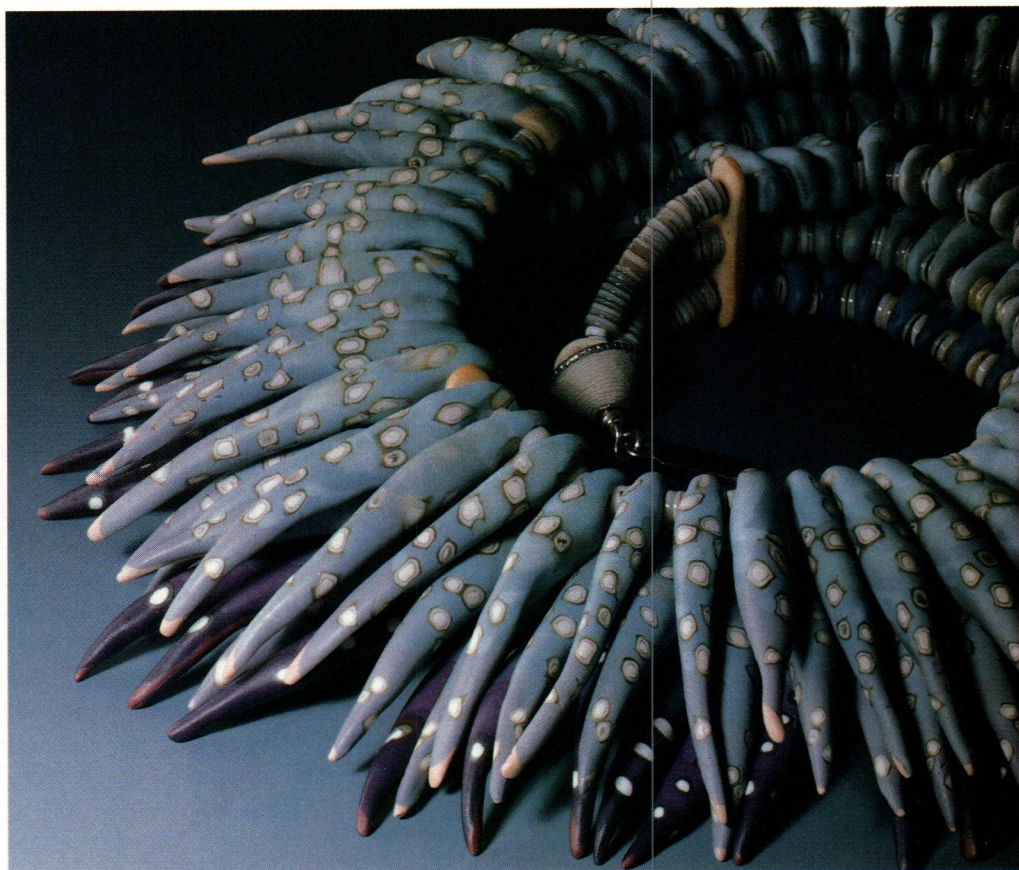
"I was also interested in creating large, light-weight beads." Cynthia's massive but extremely light-weight cone necklaces (cover) made from transformed canes premiered after Ravensdale 1996. "At that conference,

Kathy Amt gave me a thin, flat bangle of translucent clay that inspired my work in this new direction," she explains.

"I am fascinated by ethnic jewelry," Cynthia adds, "and spend a lot of time with my ethnic books. I also carry my sketchbook wherever I go, constantly sketching ideas or adding inspiring photos and postcards. For the last few years, I've been intrigued by the animal tooth and claw necklaces prevalent in almost all native cultures. The hollow beads and cane transformations came together for me in my own polymer clay version. The three-layer claw necklaces (above) are an even more recent approach to my continued interest in mass without weight."

Most recently, Cynthia has been working with a Seattle silversmith, Chuck Domitrovich, to create mosaic polymer clay rings with sil-

ver lids. They remind her of poison rings, but the surprise inside is beauty, not death. She made her 3¼-in.-tall (8.3cm) mosaic *Shoe Box* (left) for Ravensdale 1998. She and her husband Dan Adams continue collaborating in polymer and glass with ever more sophisticated necklaces. She's very excited about some of Dan's new work with enamels and his spindle-whorl beads. And Cynthia wore her prototype of a new concept to Embellishment 1998, an abstract, articulated, topographical pendant. "As usual, there are more ideas and deadlines than time, but I'm finally beginning to be able to say no to a few commitments, which makes the others a little easier. I just completed one of my last five-year-old commissions, so I'm almost free of commission guilt," Cynthia sighs. ●



Jim Forbes

How to reach the artists

Contact Sue and Wendy at 338 Eaton St., Northfield, IL 60093; sjackson@iceberg.org. Suzanne can be reached at 2501 Alamo Ave. SE, Albuquerque, NM 87106. Cynthia is at 2514 E. Spring St., Seattle, WA 98122.

Transforming bullseye canes for a cone necklace

by Cynthia Toops



Start with a simple bullseye cane. Roll a 4-6-in.-long (10-15cm) snake of gray clay with a diameter of about $\frac{3}{8}$ in. (1.6cm). Roll a sheet of white clay about $\frac{1}{4}$ in., 6mm). Make it long enough and wide enough to wrap around the gray snake. Butt the white seam; don't overlap it. Then roll the cane in a black sheet at #5 (next-to-thinnest) setting of your pasta machine. Use strong clay such as Fimo, Premo, or Cernit; and choose colors with strongly contrasting values, or all detail will be lost in the transformation process. A medium-length necklace will require 5-7 different but coordinated canes and additional clay for spacer beads.

stepbystep

- 1** Flatten a black-wrapped bullseye cane with the heel of your hand and stretch it to about 6 in. (15cm) long (**photo a**).
- 2** Cut it in half and layer the two pieces. Flatten the stack as you stretch it to about 6 in. (15cm). Cut the stack in half and layer again (**photo b**) to yield one 3-in.-long (7.6cm) strip four canes high. Flatten and stretch again until it's 5 in. (13cm) long. Cut it in half and stack again for one 2½-in.-long (6.4cm), 8-cane-high stack. Flatten and stretch the stack a bit to eliminate air pockets.
- 3** With the stack on its side press a slight indent along one stack-seam edge as you gently stretch this new cane. Then pinch the outer edges of the indented side together (**photo c**). Repeat this process on the opposite side; the cane should be about 4 in. (10cm) long at the end of this step (**photo d**).
- 4** Cut the cane in half lengthwise to yield two 4-in.-long triangles (**photo e**).
- 5** Pinch a 4-in.-long triangle of about the same dimensions in the coordinating color (here blue), and put the three triangles together (**photo f**). Make sure the black points meet over the blue one.
- 6** Cut the cane in half and then the

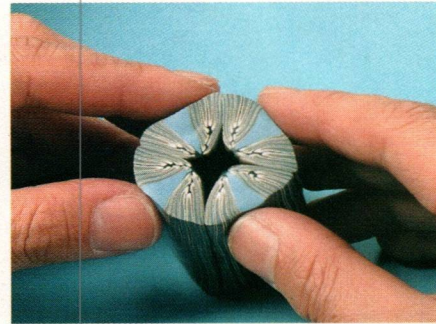
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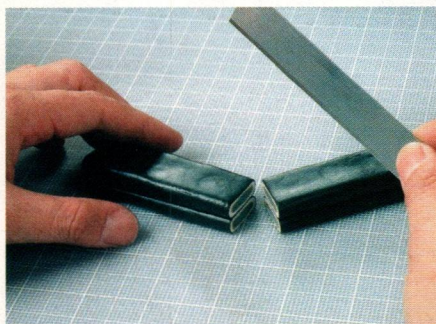
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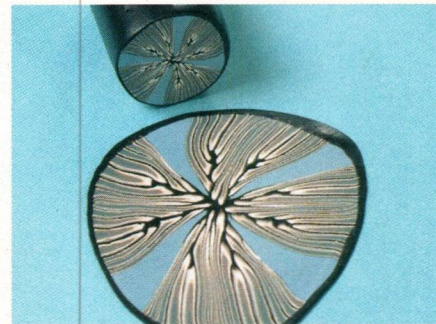
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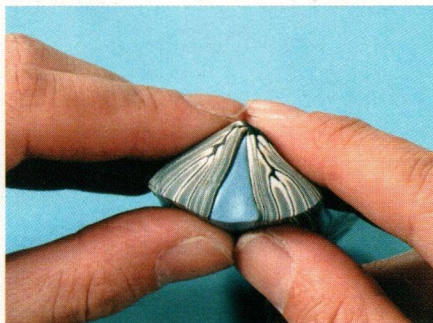
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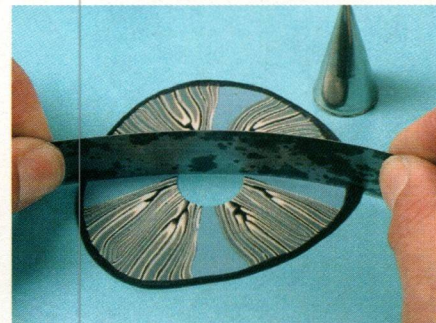
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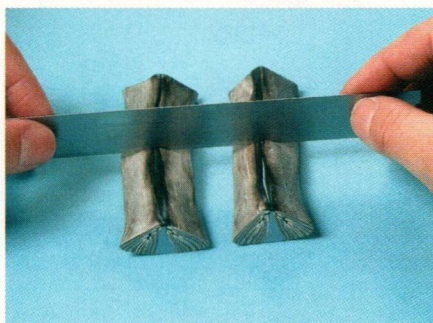
two halves in half again (**photo g**).

7 Assemble the four triangles into a circle and squeeze gently to close the center evenly and eliminate air pockets (**photo h**).

8 Wrap the cane in a sheet of #5 black and prick out air bubbles that appear as you reduce the cane to 2 in. (5cm) long. To avoid distortion as you reduce the cane, alternately roll it and squeeze it from the center toward the ends. The cane transformation is complete.

9 To make thin cones for a necklace, begin with a $\frac{1}{16}$ -in. (1.6mm) slice from the cane. Run the slice through the pasta machine beginning at the setting closest to its thickness. Continue to run the slice through progressively thinner settings in the same direction until you reach setting #5. At setting #5, turn the slice 90° before running it through the machine (**photo i**).

10 Use the wide end of a decorating cone to punch out a circle in the center



g

of the slice. Then cut the slice in half, bowing the tissue blade a bit (**photo j**).

11 Carefully shape each of the half-slices around the decorating cone and seal the side seam.

12 You may have to let the clay cool a bit before removing it from the cone. For a necklace you'll also need to string a half-ball spacer bead inside each cone. Bake the spacer beads and clay cones wide side down (**photo k**) on a paper-lined pan at 275°F (135°C) for 30 min. Allow to cool completely in the oven. ●



k

materials

- 4 Small blocks of high contrast polymer clay (I prefer Fimo), black, gray, white, and a medium blue or rose or 3-4 colors plus black
- Pasta machine
- Tissue-slicing blade
- Cake decorating cone from pastry bag (use the fine-line tip)
- Toaster or convection oven dedicated to polymer clay



Artifact Jewelry

Hand-forged buttons and beads

by Ernest Neri

Manufacturing these buttons takes me back in time to ancient Greece when stamping metal began with the striking of the first coins. The finished product retains an artifact-like aesthetic quality and greatly enhances the look of a special sweater or shirt.

history of metal

The use of metal for adornment dates back to 4000 BC when meteoric iron was used to make beads near where Gerzeh, Egypt is today. Because of the scarcity of meteorites, these beads were probably very special. The smelting of iron began about 3500 BC in Egypt, but smelting iron proved inferior to working bronze because hand-hammered bronze was stronger and held an edge better than iron. The Greeks learned how to work with metal from the Egyptians, and by 650 BC, they developed the first coin dies. The ancient writer, Xenophanes ascribed their invention to the Lydians who used a mixture of the soft, valuable metals, gold and silver (called white gold by the ancients), to strike images or designs onto teardrop shaped metal. Later on in the 5th century BC, a need arose for small change so bronze coins were struck. During this era, buttons were made from a variety of materials including various metals and were used as fasteners for boots and garments.

rise of the button

Large production of buttons began around the 13th century AD when the invention of the button-hole replaced the loop fastener. Most early buttons, however, were reserved for decorative effects; and during the 1600s, their use was actually controlled by laws in France and England. In France, the law insisted that buttons be covered in silk, but in England, laws prohibited fabric-covered buttons in order to encourage the metal button industry.

Stamping, molding, and casting buttons began in the 1700s with the invention of mechanical machinery. This modern method of stamping button metal with dies was not much different from ancient coin stamping. Modern machinery just allowed for more control and speed during the stamping process.

creating buttons and beads today

The method I use is a combination of shaping molten metal and then hand-stamping surface impressions. Each button retains the aesthetics of ancient metal, and although similar in size, is a unique, individual work of art.

To create this effect, I use oxy-acetylene tanks, a micro-size welding and brazing torch set, jeweler's pliers, copper wire, and phosphorous-copper and phosphorous-bronze rods. The latter metal melts at a higher temperature and does not flow as well as the former. It's also more difficult to stamp because it cools quickly. However the finished product is quite pleasing because the surface retains the pitted look of ancient metal. Phosphorous-copper rods have various percentages of silver, the more silver, the smoother the flow.

When I melt a phos-copper rod on a firebrick or metal plate, the heat dissipates quickly so I have to press a design into the molten metal right away. I use the top portion of fancy spoons or forks for my dies. I make the shanks for the buttons by wrapping 12-gauge copper wire around a 1/8-in. (3.2mm) rod. After pulling the rod out, I cut the rings apart, heat them, and press them onto the button. When the button is cool, I sand it, sometimes using an electric sander to remove or flatten the metal. Then I clean the finished button and lacquer it to protect the surface.

This technique is addicting. I quickly found myself experimenting with a variety of shapes and making beads and necklace pieces. You won't find anything like it in the stores or even on the internet – except at my site (<http://www.havocmaker.com/artifact.htm>) of course! ●

Contact Ernie at 121 Old Sachem's Head Rd., Guilford, CT 06437; (800) 681-3909; havoc@snet.net



Lace Christmas Tree Earrings

Weave a tree with seed bead diamonds

by Kathy Rice



My customers at crafts shows kept asking for seasonal earrings, so I designed these Christmas trees in diamond stitch, a close relative of right-angle weave. When I'm working on a project, I like to turn it this way and that, upside down, and backward. That's how I often get a new project idea. I'd probably get my projects done a lot faster if I didn't spend so much time playing with my beadwork while I'm working on it. I haven't tried the tree with Japanese cylinder beads yet, but I bet it would be very pretty and a bit smaller.

Diamond stitch gets its name because you construct it in units of 12 beads, but instead of circling back through all 12 beads again as you would in right-angle weave, you go through only the 8 side beads (2 per side) and skip the four corner beads. This makes the corner beads pop out and forces the sides into straight lines.

stepbystep

Weave the tree from the star at its tip to the base by connecting squares of diamond stitch. Use 6° seed beads to make larger trees for ornaments.

1 Thread a beading needle with about 1 yd. (.91m) of waxed beading thread. Do not knot. String 5 gold beads. Go through all 5 beads again to join them in a circle, leaving about a 4-in. (10cm) tail that you'll weave in later.

2 Pick up 1 gold bead and go through the next gold bead on the circle. Repeat four more times to make five points. End by going through the first bead added in this step (**figure 1**).

3 String 2 green, 1 red, 2 green, 1 red, 2 green, 1 red, 2 green, and go through the gold bead again in the same direction. *Continue through just the green beads again and pull the thread tight.* Encourage the red beads to pop out at the corners to maintain the diamond shape. Continue through the gold bead, 2 green beads, and the first red bead (**figure 2**).

4 String 2 green, 1 red, 2 green, 1 red, and 2 green beads. Then go through the second red bead and the second group of 2 green beads on the first diamond. Go through the 6 green beads on the new diamond then back through 10 beads on the first diamond as shown in **figure 3**.

5 Complete the second diamond on the second row of diamonds and begin

the third row as in **figure 4**. Note: after joining each new diamond, go through the green beads as in *-* of step 3 to tighten and square it. You will often have to go through some of the green beads a third time to position your needle for the next stitch.

6 **Figure 5** bridges the center of the third row with a red 4-bead diamond and completes the third row.

7 After making the first diamond on the fourth row, connecting the center diamond to the red 4-bead diamond is a little different (**figure 6**).

8 Optional: to make a short tree, complete the third diamond on row 4 and work the thread around to exit the bottom red bead of the center diamond. String 13 gold beads for the stand, arrange them in two rows (**figure 7**), and square stitch through each vertical pair (see "Basics," p. 94). Weave the thread in securely and end it.

9 For the taller tree, complete the third diamond on row 4 and exit the bottom red bead (**figure 8**). Then work the fifth row as shown in **figure 9**.

10 Finally construct the stand as shown in **figure 10**. Square stitch the seven vertical pairs as in step 8, and end the thread securely.



Figure 1

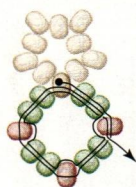


Figure 2

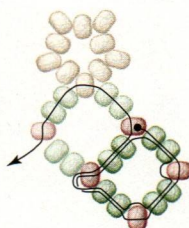


Figure 3

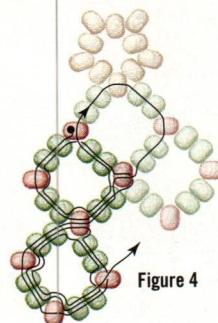


Figure 4

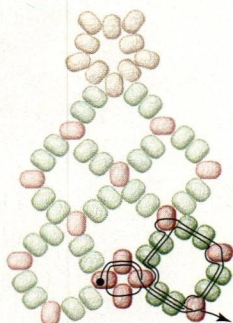


Figure 5

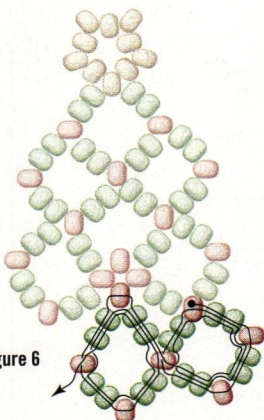


Figure 6

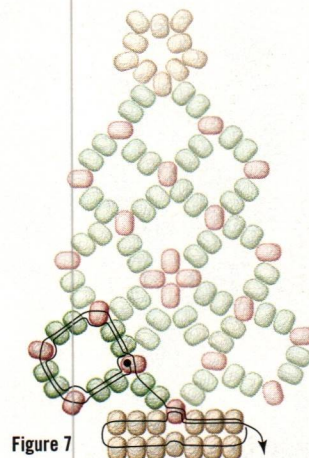


Figure 7

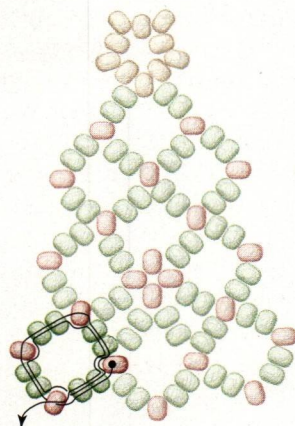


Figure 8

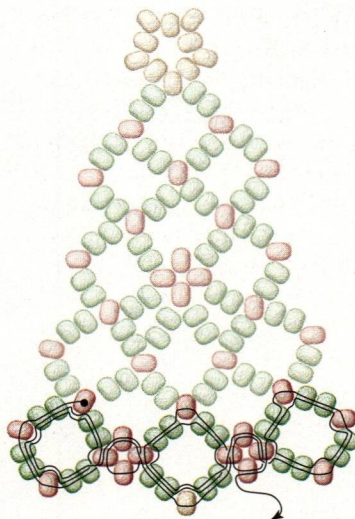


Figure 9

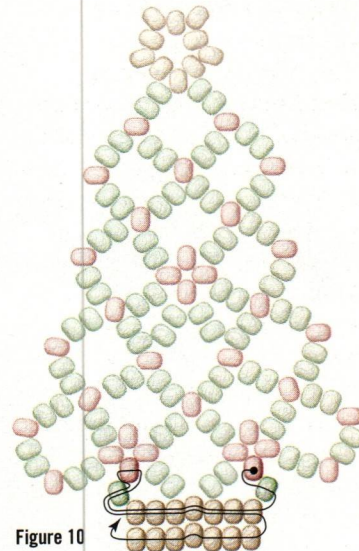


Figure 10

Illustrations by Kellie Jaeger

11 Before stiffening your tree as described here, make sure the beads are colorfast by stringing a few and coating them with clear nail polish. Paint the back side of the tree with polish and let it dry. (Matte beads will become shiny so be careful not to polish the front of the tree.) Open the loop on the earwire and put it through the star. ●

Kathy works at Sandia National Laboratories as a computer graphics artist. She beads, evenings, weekends, holidays, and vacations and attends Bead Maven meetings once a week. Her piece, *Ocean Dreams*, appears in *The Sea* (see p. 80). You can contact her at 1044 Wade Cir. NE, Albuquerque, NM 87112; funstuf@concentric.net or see her work at <http://www.concentric.net/~funstuf>

materials

- 11⁰ Seed beads or Japanese cylinder beads, green, red, and gold or yellow
- Nymo beading thread, size B, green or gold
- #10 or 12 Beading needle
- Beeswax or Thread Heaven if desired
- Pair of earwires with a loop
- Clear nail polish



Figures

Dolls have been regarded not only as playthings for amusing children; but also, in the hands of an adult, as conduits for directing spirit power to heal or to harm. While the invention of these enchanting mirrors of ourselves is lost in the mists of time, we continue to be fascinated by dolls, and bead artists are no exception.

Of Enchantment

Beaded dolls by four artists by Kathlyn Moss

Olga Dvigoubsky Cinnamon

"I've always had dolls," Olga Dvigoub-sky Cinnamon remembers. "I loved Barbies, especially making clothes and dressing them. I love the figurative in any art form; the human shape is just so real. I am especially drawn to the female form – women and women's culture are wonderful. So far, I haven't made any male dolls because I don't relate to the male experience. I don't make dolls just to make them, they are a way for me to tell stories. I'm inspired by relationships with people, all the daily stuff of life, and that gets put into my work through colors and symbolism. Some days I'm feeling nutty and that will come out – some dolls are bold, some are sad. Some have odd shapes and are not perfect, just like people aren't perfect; but, so what! I think what people have on the inside is the best part and I show that on the outside of my dolls."

The artist's studio is in an upstairs room with a sink and shelves for books and supplies. "I can go into my studio, close the door, and put on music," says Cinnamon, "I can work all night if I want to without disturbing my family. It's perfect!

"I'm not a flashy person, so I sure like to dress and embellish my dolls!" Cinnamon laughs. "Making them is labor intensive. First I crochet separate pieces out of linen thread, then I sew the parts together and bead them. Then I stuff the doll with strips of cotton fabric, starting at the feet. The crochet is taut and stiff, so I have to use a screwdriver to force the strips into place. This part can be frustrating! I finish the head last,

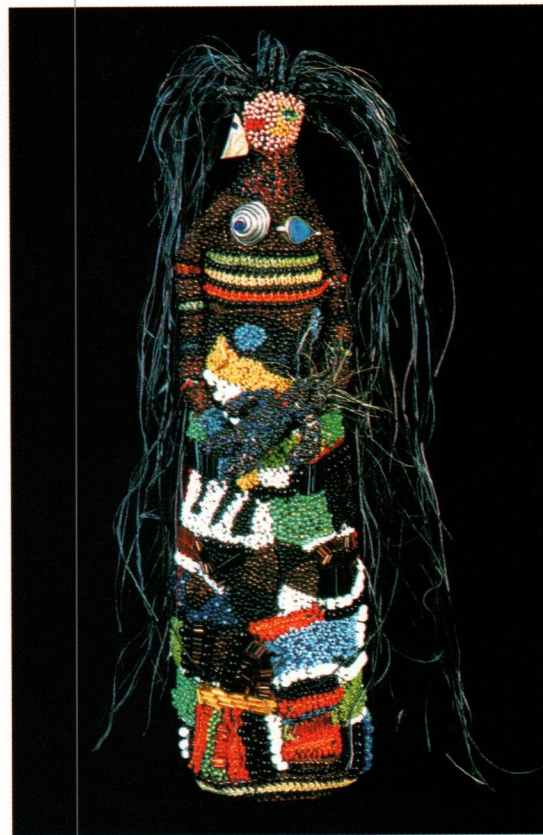
so I'm making decisions about the piece up to the last minute when I finally sew the head closed.

"I made *Into the Light of Day*," (at left) she reflects, "to represent the moods of the earth. The spirals on her body depict the cycle of early morning light shifting into the darkness of night. The colors beneath these spirals are the hue-in-between. Like the earth, people have 'light' and 'dark' moods, and the hue-in-between allows us to re-invent ourselves. I use spirals and triangles as symbols for the goddess. The color red represents blood and life; yellow-gold, the sun and warmth. *Fertile* (at right) is a colorful and bountiful field of crops ready for harvest. The baby she holds in her arms is her own harvest. I want my work to act as a medium through which people not only see themselves, but might also experience a connectedness to other human beings."

Ann Tevepaugh Mitchell

Ann Tevepaugh Mitchell creates self-supporting figures with peyote stitch. "I'm not a jewelry maker," she says. "As a classically trained artist, I went from painting and drawing to using beads as a medium. Out of curiosity, I took a workshop from Joyce Scott, who really inspired me. My very first attempt at beadwork was the three-dimensional figure I made in her workshop. My bead figures are philosophical portraits of life, I don't think of them as dolls. In fact, as a girl, I didn't like dolls because they didn't seem real to me."

Mitchell's husband converted the red horse barn at the back of their property



Two photos by Jeff Owen

Two figures by Olga Dvigoubsky Cinnamon: Left: *Into the Light of Day*, 1997. Crocheted waxed linen and metallic thread, embroidered with glass and metal beads, cotton fabric stuffing; 12½ x 4½ x 1½ in. (32 x 11 x 4cm). Above: *Fertile*, 1997. Crocheted waxed linen and metallic thread, embroidered with glass and metal beads, cotton fabric stuffing; 11¾ x 3½ x 3¼ in. (30 x 9 x 8cm).



into a light-filled studio. Ann particularly enjoys the baby-blue porcelain sink that she brought from her childhood home. "It's like a large, square sculpture," she says. "There are lots of shelves filled with rocks, pine cones, and other natural things that I've picked up; and there are glass and antique whatnots. These objects are a source of inspiration. It's important for me to have this place that nobody invades, where I can find the equilibrium to create.

"My figures start out as a bowl full of beads. At some point in the process of sewing the beads together," Mitchell muses, "the figure comes alive. The beads are like cells growing together, and that fits with my idea of reality. I use beads as pigments; the pure colors and the light-bearing quality of the glass intensify the expressiveness of my figures. My work gets energy from the complexity of the pattern of the peyote stitch, the stretched thread, and the repetition of placing each bead. I can't talk while I'm beading, it's like a primitive

function – mindless and intuitive. When I have a problem, I think of Joyce Scott saying, 'Go for the hardest parts.' That's very encouraging.

"The idea for *Refugees* came from seeing the people fleeing Rwanda carrying all their earthly possessions on their backs," says Mitchell. "I was interested in bright colors and variations of patterns in this piece. I used one edge of the old apothecary bottles and the legs of the figures to achieve a three-point support. Each head is a beaded rock and symbolizes our connection to the earth. My most recent pieces are larger and get their support from built-up layers of beadwork. So far my work is about women. These figures reflect my experiences, I think all artists channel their knowledge of life into their work and that this knowledge is understood by others on a non-verbal level."

Christy Puetz

Christy Puetz is a house painter by day and a dollmaker by night. "When I get



Dean Powell



Warwick Green

Left: Ann Tevepaugh Mitchell. *Refugees*, 1997. Peyote stitch beadwork, apothecary bottles and rocks, each 6 x 5 x 4 in. (15 x 13 x 10cm).

Above: Christy Puetz. *Girl as Sandwich*, 1997. Beads embroidered over stuffed cotton cloth form, 7½ x 7 x 3 in. (19 x 18 x 8cm).

home from work, I'm so full of energy I usually go out for a run so I can calm down enough to bead!" she exclaims, laughing. "When I get back, I put on some music, pull my favorite chair up to the table, and work on the dolls until bedtime. I started making dolls because I didn't need a lot of equipment and because I've always done figurative art. I love the human form, even when it's weird or goofy! I can see an odd-looking person in bright, unmatched clothes walking down the street and think, 'Wow, you don't even know it, but you just inspired me!' I like finding the beauty in what others don't always consider beautiful.

"I collect rubber dolls. But, traditional-looking dolls are not enough, I can't tie them in with my own personality," she explains. "The dolls I make are little journals, each one is a visual representation of my life story. They are a way I can exorcise my devils without being too obvious. I also create dolls because it's easy for people to relate to them.

The dolls are interactive art; people just naturally want to reach out, pick them up, and hold them."

Strange shapes, bright colors, and cockeyed expressions are the hallmarks of Puetz's dolls. She feels the process of creating a doll is as important as the finished piece. She begins each one by cutting its shape out of black cotton, which she sews together and stuffs with fiber fill. The final step is the beading and embroidery. "I use beads, not just because of their colors and lustrous finishes, but because they have a great haptic (touchable) quality and add weight to the dolls," she says. "Because the doll shapes are so complex, I keep the beading stitches simple – backstitch and lane stitch. Sometimes, I make separate pieces with free-form peyote stitch that I sew on later."

Puetz sees *Girl as Sandwich* as a humorous comment on eating disorders and our preoccupation with dieting and food. "It's also about choices, compromises, and denial. The 'I'll have some of

this, but I sure won't have some of that!' nonsense. With so many issues and weird stuff, sometimes I just feel like a salami stuck in the middle!" she laughs.

Laura Leonard

"Most of my art dolls are free-form peyote stitch," says Laura Leonard, "but some are fabric with bead embellishments. I like the human form, especially women. I live in a blue collar, working class neighborhood where people are always doing something interesting. I can see something whimsical and inspiring just driving down the street. In my art, I try to capture that instant from everyday life. I enjoy the 'you were there' fun aspect of life. There's enough serious stuff – people need to laugh!"

Leonard creates her dolls in a small, second-level back porch with three windows facing east. "I can see the backyard and keep an eye on my son while I'm beading," Leonard laughs. "I usually work on two or three dolls at a time. It takes me an average of nine months to

Laura Leonard. *The Goddess of Love and Laundry*, 1998. Right-angle weave, peyote stitch, and embroidered beadwork over cloth wrapped wire armature, 15 x 11 x 9 in. (38 x 28 x 23cm).

the artists

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Christy Puetz
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(612) 823- 8998



Petronella Ytsma

do a piece. I've never had a problem with ideas. While I'm working on one doll, I'm mentally looking ahead to the next one.

"*The Goddess of Love and Laundry* is my first really personal piece," says Leonard. "The meaning came to me before I had the image, which celebrates the pure joy of motherhood without overlooking the isolating drudgery of everyday tasks. While I only have one child, I made several kids clinging to the mother to represent the stages of development. They are colorful and are hav-

ing fun, totally oblivious to Mom's needs. I made them different races to refer to the blended family and the idea of the village. The mother figure is constructed over a cloth-wrapped wire armature. I use T-shirt knit and quilt batting because it doesn't beard through the beadwork. I made the face as a separate piece in peyote stitch and sewed it on later. The body is beaded in running stitch. I embroidered black and white stripes to symbolize that Mom is a prisoner of love. The red 'M' on her chest refers to Hawthorne's *The Scarlet Letter*

and how motherhood can make a woman feel isolated and ostracized. While I've taken a humorous approach to this subject, I think art can be both light and meaningful." ♦

Kathlyn is co-author of *The New Beadwork* and wrote the introduction to *Bead Art*. She is also a frequent contributor to *Bead & Button*. A bead artist in her own right, Kathlyn's work is on display in several galleries. You can contact her at Roseheart Beadwork, 580 SE Viewmont, Ave., Corvallis, OR 97333-1904.

Make a beaded totem doll

by Pat Chiovarie with Kathlyn Moss

"The idea for the mirror dolls just came to me one night," muses Seattle artist Pat Chiovarie. "Earlier, I had bought a lot of little mirror disks because I liked the way you could see your face in them. I kept wondering what I could do with them. I also wanted to find a way to combine all the techniques I use in my wildlife paintings and crocheted tapestry sweaters to create something new. The dolls seemed a good way to do that."

Chiovarie creates her colorful, intimate dolls in a light-filled converted garage surrounded by books and the materials of her art. "When I get bogged down for ideas, I take out my books on ethnic art, anthropology, and ancient cultures. I always find something that inspires me and helps me to find new directions in my work. Most of my ideas are formed internally, and it's hard to talk about them. They just come out in

my art. In the beginning, I was surprised by the deep meanings people found in my dolls since I was not thinking consciously of any particular message while I was beading them."

Most of Pat's beautiful little figures are crocheted, a technique that combines the luminous glow of pearl cotton with the sparkle of glass beads. For those who don't crochet, the basic doll shape is included to serve as a pattern for a sewn cloth doll (**figure 1**). Photocopy enlarge it and add seam allowances when you cut it out. Refresh your knowledge of crochet with a basic book from the library or a book store.

stepbystep

You construct two round head pieces, one with a mirror enclosed on it and crochet them together around the sides and top. Then you crochet two body pieces and join them. After stuffing the head and body firmly, sew them together at the neck. For a cloth doll, blanket stitch around the mirror to hold it on. Sew the front and back together, right sides facing, leaving one side open to turn the doll through. Stuff; then blind-stitch the side closed.

Now comes the fun: decorate your doll with beads.

Crochet a doll

Head – Row 1: Ch 3 (chain), 12 dc (double crochet) in third ch from hook, join to form a circle. Ch 2 (do not turn).

Row 2: 2 Hdc (half double crochet) in each dc around – 24 hdc – join, ch 1.

Row 3: Sc (single crochet) in each hdc around – 24 sc – join, ch 1.

Row 4: *1 sc in each of the next 2 sc,



skip next sc, 1 sc over the next sc.* Continue around *-*, easing in the mirror disk (**photo a**) – 18 sc – join.

Row 5: 1 sl st (slip stitch) in each sc around. Break off and fasten.

Other side of head – Repeat rows 1-3.

Row 4: Sc in each sc, at the same time catching the loop from row 4 of the mirror disk side (mirror disk out) for 18 stitches. The six skipped stitches on the mirror disk base and the head back (12 total) remain open for the neck. Break off and fasten thread.

Body (make 2) – Row 1: Ch 28. Sc in second ch from hook and in each ch across – 27 sc. Ch 1 and turn at the end of each row.

Row 2: Sc in each sc across – 27 sc.

Rows 3 & 4: Repeat row 2 (4 rows of 27 sc for arms).

Row 5: Sl st across 8 sc, ch 1, sc across 11 stitches.

Row 6: Sc across 11 stitches.

Rows 7-16: Repeat row 6 (12 rows of 11 sc for body).

Row 17: Sc across 5 stitches.

Rows 18-25: Repeat row 17 (9 rows of 5 sc for leg). Break off and fasten.

Other leg – Attach thread to 7th sc of lower body and repeat rows 17-25.

Finishing – Sc evenly all the way around each doll body piece without turning. Then sc or sew front and back of body together, leaving neck open. Stuff the body and head; then sew the head onto the neck opening.



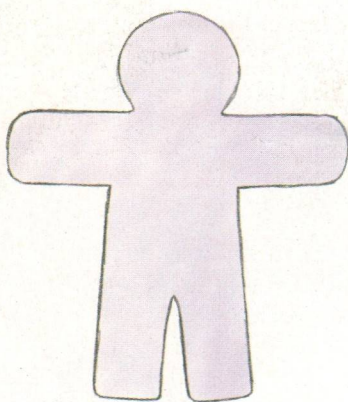


Figure 1
(half size)

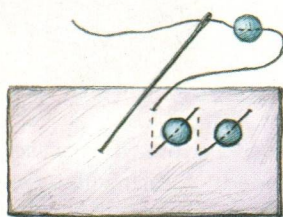


Figure 2

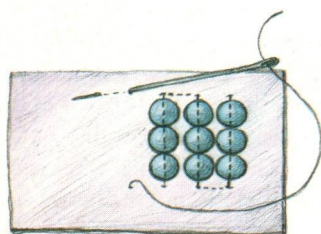


Figure 3

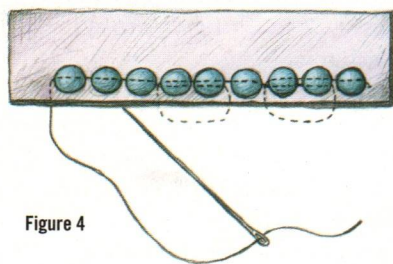


Figure 4

materials

- 1-in. (2.5cm) Round mirror (crafts store)
- 3 Skeins pearl cotton #5
- #5 (1.9mm) Steel crochet hook (#4 if you crochet loosely)
- Fiber fill
- #12 Sharp or beading needle
- Nymo B beading thread
- Variety of glass beads: 11°, 8°, and 6° seed beads, 3mm bugles, 4-6mm semi-precious stone beads, charms, etc.

Beading the doll

Let your imagination be your guide as you decorate your doll. Choose hot, bright colors or soft pastels or go monochromatic. Then use bead embroidery stitches and your favorite off-loom techniques to clothe your doll. Cover the figure with personal symbols, or dress her realistically. You'll be surprised at how she turns out.

On my lavender doll, I strung seed beads and added them on many of the yarn overs as I crocheted, but you can produce a similar effect by sewing them on when the doll is stuffed. **Photo b** shows applying them to the body with half-cross stitch, which you may know from needlepoint as tent stitch. Bring the thread up in one corner of the stitch, string a bead, and sew down in the diagonally opposite corner (**figure 2**).

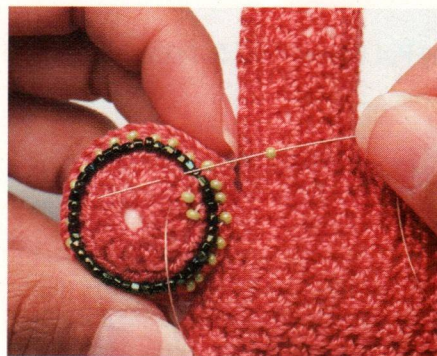
Use lane stitch for short bands of 3-5 beads as I did on the arm bands and seed bead/bugle collar. Bring the needle up at the start of a lane (line), string 3-5 beads (no more), and go down so the lane is perfectly vertical. Take a horizontal half-bead-wide stitch on the back and come up next to where you went down. String the 3-5 bead pattern and go down next to the start of the first lane (**photo c, figure 3**). Keep lanes straight and even.

Use backstitch bead appliqué for outlining appliqué motifs or making lines or circles. Bring the needle up at the beginning of the line, *string 3 beads, and go down right against the third bead. Bring the needle back up between the first 2 beads strung and go through beads 2 and 3 again. Repeat from * (**photo d, figure 4**). To smooth lines and circles after adding all the beads, run the thread through the beads again. Fill in outlines with interesting beads or

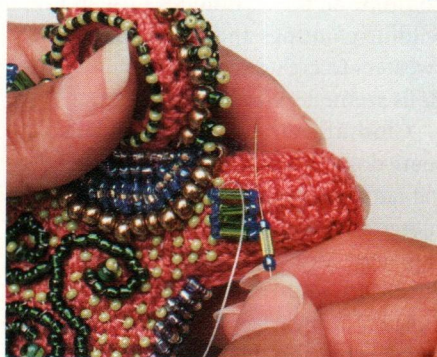
beads backstitched on one at a time.

I also like to tack on a skirt (**photo e**) made with square stitch (see "Basics," p. 94) or peyote stitch. And don't forget fringe dangles on the skirt. ●

Crocheted doll blanks are available from Pat at PO Box 25297, Seattle, WA 98125; (206) 368-5530.



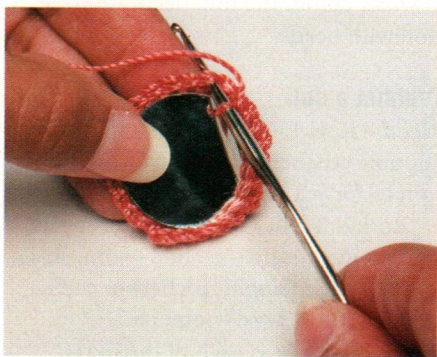
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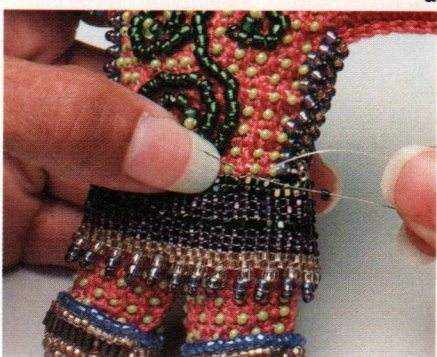
c



d



e



f

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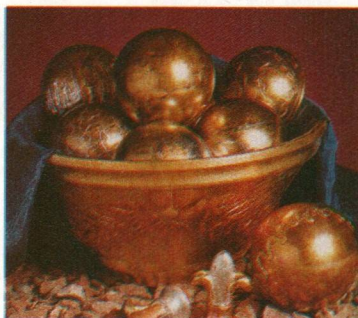
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The Sea

Books for inspiration and technique

The Sea: Selections from the 1st International Miyuki Delica Challenge edited by Barry Kahn. Caravan Beads, Inc., 449 Forest Ave., Portland, ME 04101; 1998, soft, 104 p., \$22.95 plus \$3 S&H.

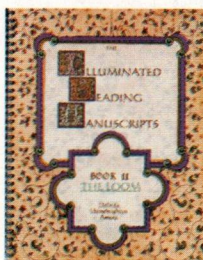
You'll experience hours of inspiration and delight with this beautiful full-color book. The digital photos are outstandingly detailed with rich color. The works range from fairly simple amulet purses to free-standing lighted sculpture, and all are created almost exclusively with Miyuki Delica beads. You may agree with some of the judges' choices and disagree with others, but Barry's explanation of the arduous judging process and the qualities that the judges considered critical should help guide you as you create your own masterpieces. Although I was unable to discern any particular organization, that lack of structure is not a serious liability; it's clear who did which piece. The book concludes with a page of information about the 2nd Miyuki Delica Challenge. Basic diagrams for peyote stitch, right-angle weave, and brick stitch follow (the first bead on each brick stitch row is not woven securely). I was also somewhat bothered that the direction of work is down for all stitches, which is not the way most beadworkers work. Finally there is a state listing of bead shops that sell Delicas. Barry encourages Delica

retailers who have been omitted to contact Caravan so he can add them.

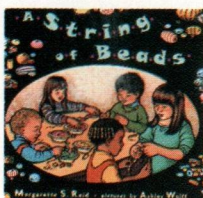
The Illuminated Beading Manuscripts: Book II The Loom by Delinda V. Amura. Fairy Wing Press, PO Box 973, South Pasadena, CA 91031; 1997, spiral soft, 142 p., \$22.95 plus \$1.75 S&H.

This self-published weaving handbook includes a huge amount of information to take the novice bead weaver from selection of a loom and basic weaving techniques to advanced techniques, including embroidery on loomwork and connecting loomwork and peyote or brick stitch. Other advanced techniques include pulling warp threads for finishing, increasing and decreasing, beads on warp threads, lattice weaving, and openings. Delinda also suggests various applications, finishing techniques, and embellishments. Each step or technique is clearly illustrated with simple black and white drawings, and a drawing is almost always on the same page as the text it illustrates. There are a few grammatical, spelling, and proofing problems, and Delinda tends to wordiness; but you'll find that the instructions are clear and encouraging.

A String of Beads by Margarette S. Reid, illustrated by Ashley Wolff. Dutton Children's Books, 375 Hudson St., New York, NY 10014; 1997, hard, 32 p., \$14.99.



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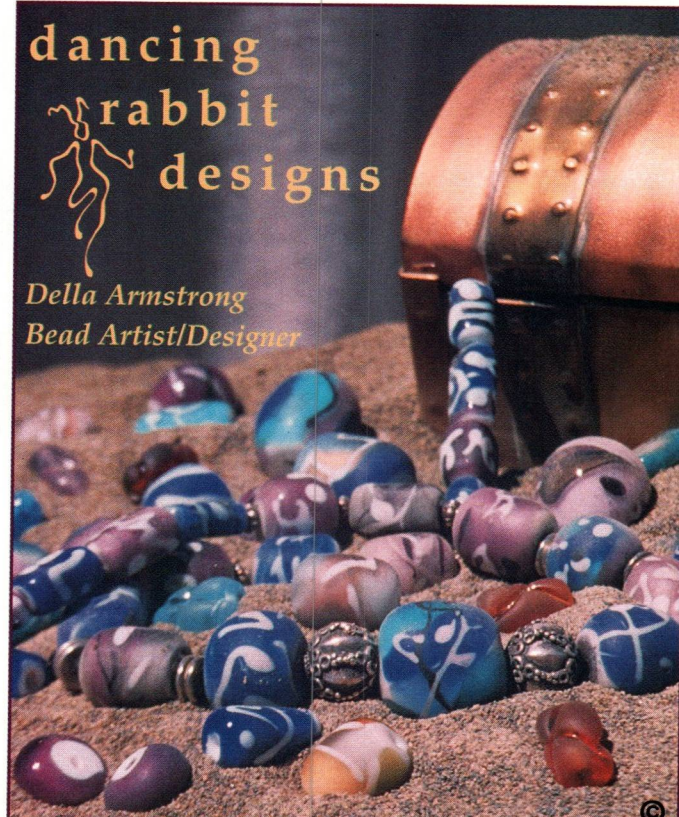
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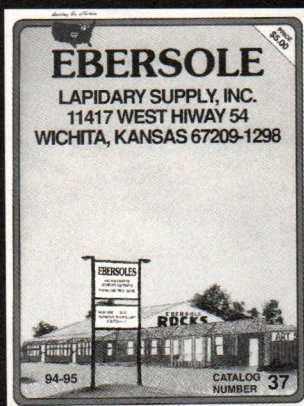
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Here's a great way to share your love of beads with your favorite preschooler. In this charming picture book, a little girl and her grandmother share their bead hobby. Margarette and Ashley guide the reader through the steps of bead appreciation and collecting (see how many different kinds of beads you can identify in the colorful pictures), materials, history, stringing, and polymer clay beadmaking. The last three pages list many interesting facts about beads that children and adults will enjoy.

Abalone buttons and pendants

Everyone loves abalone shell, and I'm always on the lookout for really nice buttons and other pieces that can be used as jewelry components. So I was delighted when Jules Klot of Lacis sent me samples of their beautiful buttons and thread winders, which are polished on both sides. The buttons come with 1½-in. (3.8cm), 2-in. (5cm), and 3-in. (7.6cm) diameters. The holes are a bit small for macramé jewelry, but see below for the tool to fix that. They retail for approx. \$4, \$6, and \$10. The thread winders are even more provocative. These decorative shapes were used by

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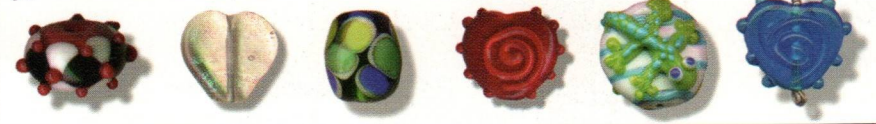
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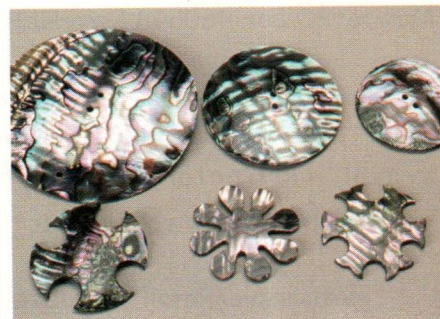
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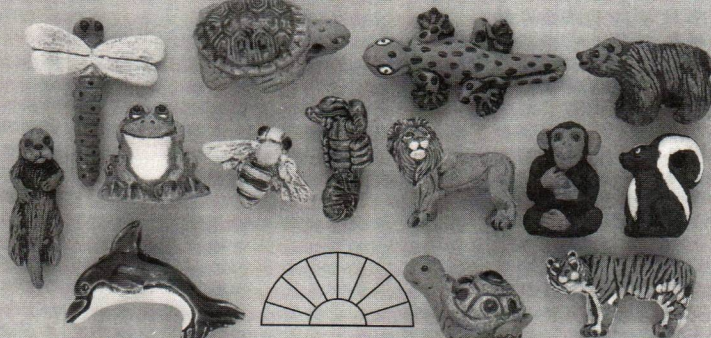
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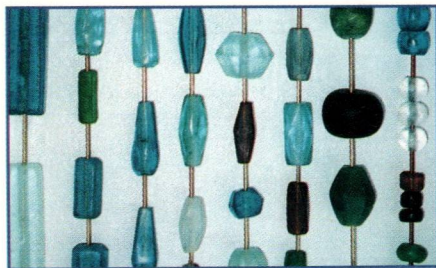
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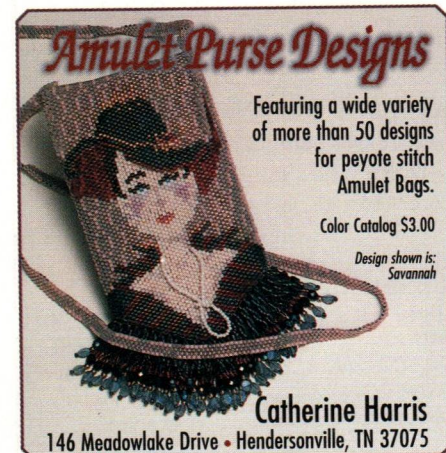
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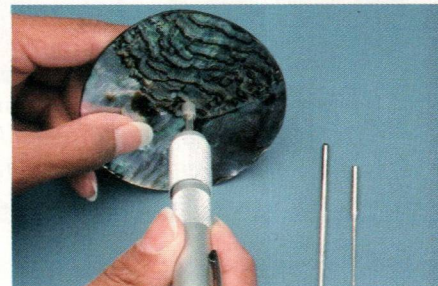
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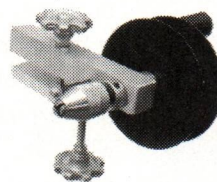
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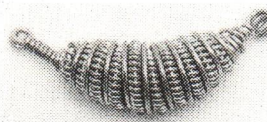
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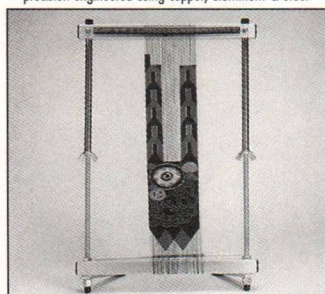
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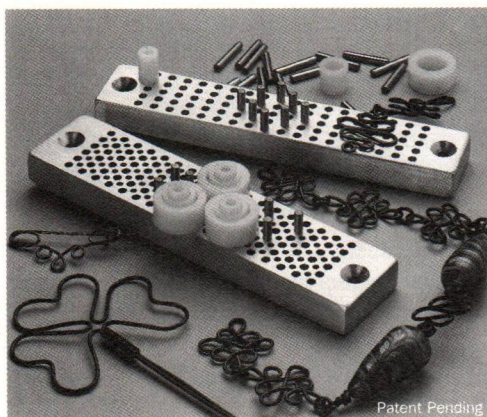
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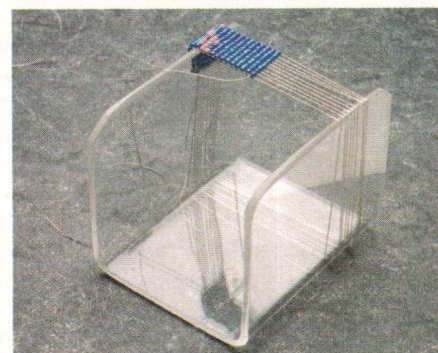
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— Reviews above, Alice
Korach, editor

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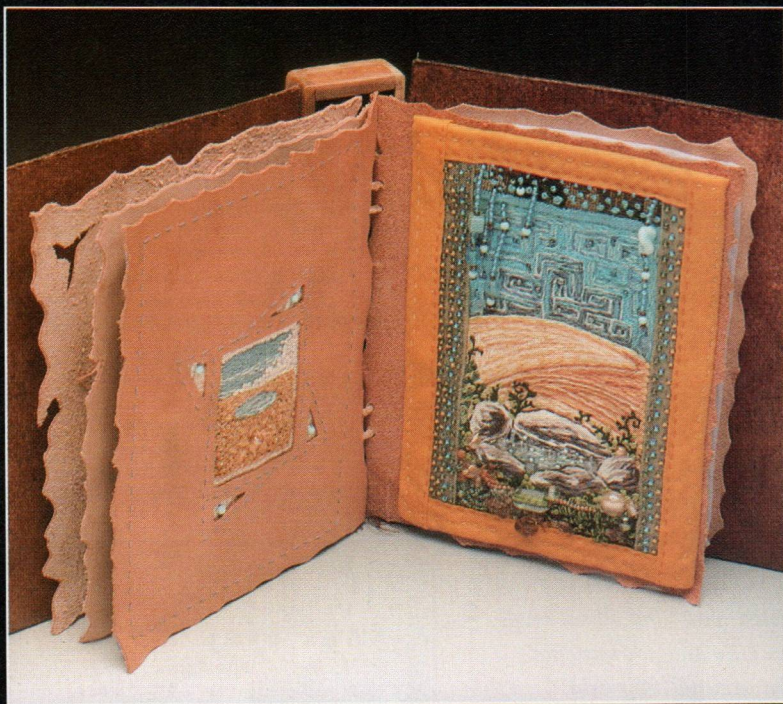
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MIXED MEDIA AND BEST OF SHOW: THE BOOK OF HOURS

As an expatriate, I find Northern New Mexico's vivid landscapes recreating themselves in much of my artwork. The *Book of Hours* chronicles the different atmospheres and moods of the high-desert: midnight, dusk, noon, and dawn. The book is a sampler of craft techniques including carpentry, leather-working, cotton and silk embroidery, beadwork, book-binding, and haute-couture finishing. Its inspiration is the tapestry descriptions and other treasures in the novels of J.R.R. Tolkien, Andre Norton, and Robin Hobb. I wanted to capture the essence of an other-worldly artifact in something beautiful, providing a different meaning for each person.

— *Marian Crane, Chandler, AZ*

FINISHED JEWELRY: IN YOUR DREAMS

I created this necklace after a series of dreams in early 1998. Although I dream in color, I decided to use black and white to highlight the symbols. Cynthia Toops inspired the inlay and onlay techniques. I also used my scratchboard illustrative styles. — *Wendy Wallin Malinow, Portland, OR*



BUTTONS: ODE TO SPODE

In 1991 my husband and I started our business Bumblebeads as a homeschooling project for our two daughters. I felt driven to teach myself polymer clay caning techniques and soon discovered a wealth of inspirations around our home. The ever-growing population of blue and white dishes were the inspiration for my wearable tribute to the English potter Josiah Spode, the originator of blue and white dish patterns. — *Dede Leupold, Bend, OR*

Winners

SEED BEADS: THE GREAT MUTHA

A brick stitch netting of glass seed beads covers this gourd. The stem is the base for an elaborate hairdo using the African helix technique with fringe tassels. The imagery is my interpretation of goddesses from various world religions overlaid with my own designs of water, animals, and plants. As I worked on her over the past two years, I found myself referring to her as my lady. She embodies many of my feelings about being a woman.

— Bo Breda, Smithville, TN



GLASS BEADS: BEANIE BOYS CONQUER THE UNIVERSE

I make beads out in the garage while listening to Country Music TV. The pace of the music slows me down, and the frequent *Psychic Friends Network* commercials drive me crazy, so my work gets weirder. I come up with most of my silly bead ideas when I'm in heavy traffic (I commute 2 hours a day). The pun titles come first, and then I make a bead to match. I made my first bead on the torch in April 1996 and was in turn burned, delighted, and hooked. I've been working happily with hot glass and flaming my hair and fingers ever since. — Sharon Peters, Alameda, CA



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To make these beads, I started with a fish cane. Then I cut it up and mirrored the slices like a kaleidoscope. I worked with the pattern to build sets of beads that are both similar and different. Frequently I use older textiles and hand crafts for inspiration on color, design, and process. I've always tried to make a living from my hands, and I'm grateful to have discovered polymer clay. For the last ten years, it has given me a voice to express what I feel. — Sarah Nelson Shriver, San Rafael, CA

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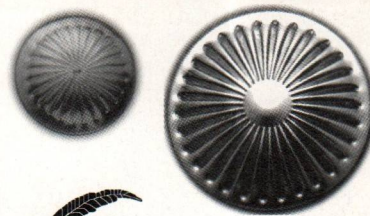
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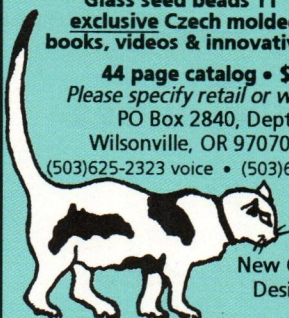
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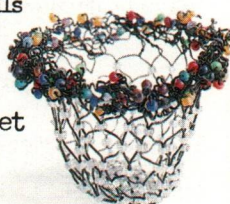
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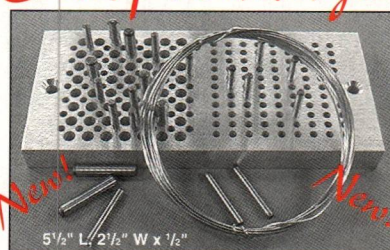
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calendar

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Exhibits, conferences, classes

ENDS NOV. 14. "Wild Women in the Attic!" The Attic Gallery, 1101 Washington St., Vicksburg, MS; L. Silver, (601) 638-9221.

NOV. 1-DEC. 20. Many classes, Shepherdess, 2802 Juan St., San Diego, CA 92110; (619) 297-4110.

NOV. 1-DEC. 29. Classes, Bedazzled, 2002 Central St., Evanston, IL 60201; (847) 864-9494.

NOV. 7-DEC. 20 & JAN. 11-FEB. 6. Glassworking classes, The Studio, Corning Museum of Glass, One Museum Way, Corning, NY 14830-2253; (607) 974-6467; cmgstdio@servtech.com

NOV. 15-JAN. 31. Polymer classes, Art League School, 107 N. Union St., Alexandria, VA 22314; (703) 683-2323.

Bead sales

NOV. 13-15. Best Bead and Glass Show, School Arts Building, New Mexico State Fairgrounds, Albuquerque; 10-6; (505) 883-9295.

NOV. 13-15. Gem Capers, City Coliseum, Bouldin & Riverside, Austin, TX; 9-5, 10-7, 11-6; \$4, 3-day pass \$7; (512) 458-9546.

NOV. 21-22. Arizona Bead Soc. Bazaar, Los Arcos Mall, Scottsdale, AZ; 10-6; (602) 841-4498.

NOV. 21-22. Intergalactic Bead Festival, North Carolina National Guard Armory, Asheville; 10-6, 10-5, \$4; (828) 669-1949.

NOV. 21-22. Marin Clay & Glass Festival, Marin Civic Center, Avenue of the Flags, San Rafael, CA; 10-5, \$3; (415) 472-3500.

NOV. 21-22. Gems, minerals, etc., South Florida Fairgrounds Expo Center, West Palm Beach; 10-7, 10-5, \$3; J. Stampfer, (561) 964-4710.

DEC. 4-6. Bead & Jewelry Show, Country Club Acres, 5416 Cleveland Rd., Delray Beach, FL; 12-7, 10-5; L. Smythe, (561) 496-7673.

DEC. 4-6. Deming Rock & Gem Society, SWNM Fairgrounds, Deming, NM; 9-5; L. McCormick, (505) 546-0393.

DEC. 16. Indiana Bead Soc. Sale, Speedway United Methodist Church, 5065 W 16th St., Indianapolis; 7 pm; J. Johnson, (317) 578-1078.

Bead competition deadlines

FEB. 1, 1999. SASE Haydon Gtry, 355 N. 8th St., Lincoln, NE 68508; A. Pagel, (402) 475-5421.

APRIL 2, 1999. International Miyuki Delica Challenge. See p. 82 (Caravan ad). ●

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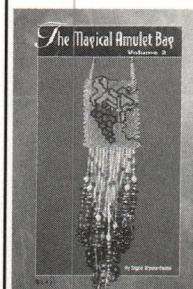
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basics

Figure 1

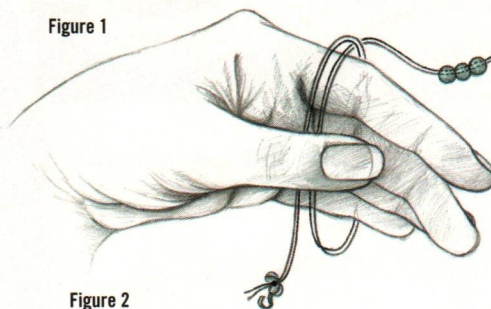


Figure 2



Figure 3



Figure 1



Figure 2

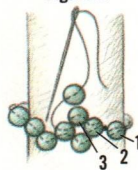
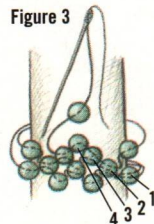


Figure 3



circular peyote stitch

Figure 1: String beads to the desired circumference. Tie in a circle with enough slack for 2-3 more beads. Even-numbered beads form row 1 and the odds are row 2.

Figure 2: Slip the ring over a form. Go through the first bead to the left of the knot.

Pick up a bead (#1 of row 3), skip a bead and go through the next bead. Repeat around until you're back to the start.

Figure 3: To begin each row if you started with an even number of beads, go through the first beads of rows 2 and 3. This is the "step up." Pick up a bead and go through the second bead of row 3; repeat. Note: if you begin with an odd number of beads, there won't be a step up; you'll keep spiraling.

rapid peyote decrease

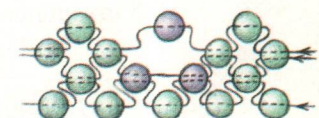
Figure 1: At the point of the decrease, don't pick up a bead. Instead, go through 2 beads on the previous row.

Figure 2: When you reach the point where you went through 2 beads on the row below, pick up 1 bead and go through the next bead.

Figure 1



Figure 2



square stitch

Square stitch looks like loom weaving but is done without a loom.

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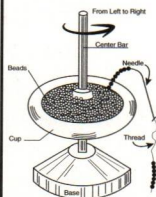
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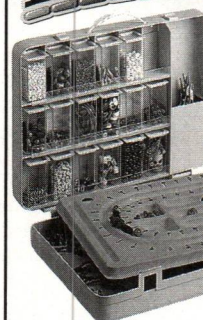
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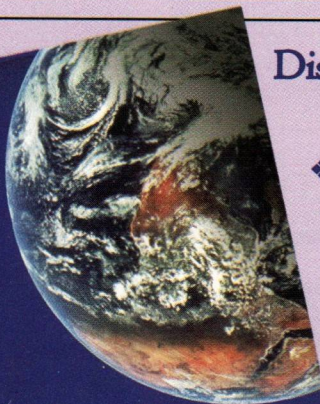
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"Getting into bead-making was a crazy coincidence, but I knew immediately that it was something I wanted to do forever," says glass artist Sylvie Elise Lansdowne. Sylvie has advertised her glass beads in *Bead & Button* for nearly two years, and is very happy with the results.

"*Bead & Button* designed an advertising style that represents me well. As a series, the ads form a 'mini-catalog' for my customers."

"In addition to more than paying for themselves every month, my ads have given me national name recognition, and they've put my beads in front of the bead makers who either can't go to shows or don't have bead shops where they live," Sylvie says. "*Bead & Button* is wonderful!"

To find out how *Bead & Button* can help promote your business,
call **1-888-558-1544**

Ann E. Smith, Advertising Sales Manager, ext. 631

Dawn Behnke, Advertising Sales Representative, ext. 648

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basics

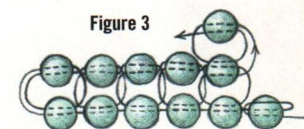
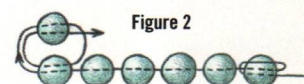
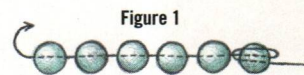


Figure 1: If desired, tie a temporary stop bead on the thread 4-6 in. (10-15cm) from the end. String the number of beads for the width of the piece.

Figure 2: To weave the second row, string 1 bead and place it directly above the last bead on the first row. Bring the needle through the last bead of row 1 and the first bead of row 2 again in the same direction. Repeat this step one bead at a time above each bead on row 1.

Figure 3: Work row 3 exactly like row 2, but start at the other side. Turn the work over as needed for comfort.

making loops (or eyes)

Figure 1



Figure 2



Figure 3

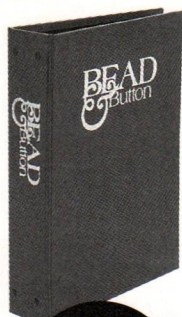


Figure 1: Cut the wire, leaving a 3/8-in. (1cm) tail above the bead. Bend it against the bead at a right angle with the tip of a chainnose pliers.

Figure 2: Grip the tip of the wire in roundnose pliers. Grasp the very tip in the pliers. If you can feel it, you'll get a teardrop-shaped loop.

Figure 3: Without pulling, rotate the wire into a loop as far as your wrist will turn. Let go, straighten your wrist, regrip the loop at the same place on the pliers, and keep turning until the loop is closed. The closer to the pli-

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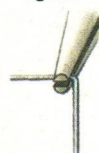
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basics

Figure 1



ers tip you hold the wire, the smaller the loop.

Figure 2



wrapped loops

Figure 1: Leaving a 3/4-1 in. (1.9-2.5cm) tail, place the tip of a chainnose pliers where the bead will be. Bend the tail to form a right angle.

Figure 2: With roundnose pliers, grasp the tail just past the bend and pull it over the jaw to point the other way.

Figure 3

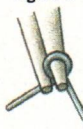


Figure 3: Rotate the pliers so the empty jaw is on top of the partial loop and continue pulling around the bottom jaw to complete. Pull the tail all the way around until it's perpendicular to the bead or the wire.

Figure 4



Figure 4: Pull a split ring, chain, etc., from the tail into the loop.

Figure 5



Figure 5: To keep the loop round, grasp it with roundnose pliers in your non-dominant hand just above the cross. Don't dent the wire.

Figure 6

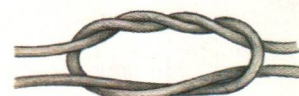


Figure 6: Grasp the tail with chainnose pliers and pull it around the wire until it meets the bead. Make the first wrap against the pliers and keep wraps close. Clip.

surgeon's knot vs square knot

A surgeon's knot is a stronger version of a square knot. Because it has an extra loop-through, the top of the knot curls around the sides to lock it together.

Begin as a square knot: left over right and around then right over left and through; then go through the loop again. Tighten. ●

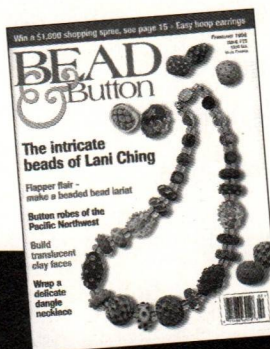


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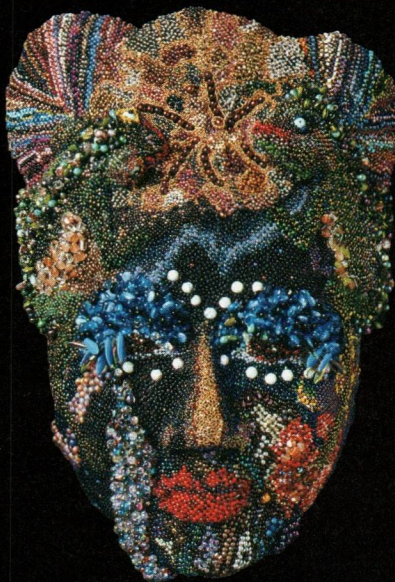


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BB1551

BEAD ART



INTRODUCTION BY KATHLYN MOSS
EDITED BY ALICE KORACH • BEAD & BUTTON MAGAZINE

Inspiration for artistic beaders from artistic beaders

Bead Art

Bead Art showcases more than one hundred beautiful color photos of the best leading-edge bead art pieces in the 1998 Beadworks national juried exhibition. Commentary by Alice Korach, editor of *Bead & Button Magazine*.

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Ann Terepangh Mitchell

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Befores came out of a spa week where Ann and a friend, most enjoyed the dumbbell class because the teacher was so funny. The *Pen* is about the freedom of the mind. According to Ann, "Although somewhat in changing the appearance and quality of the woman's hair, the real transformation is happening within her mind."

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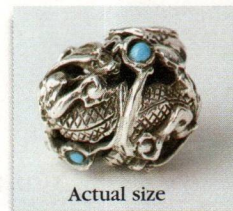
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Contact: Liz Plam

PO Box 10611, Portland, OR 97296

(503) 282-5212, e-mail beadport@hevanet.com

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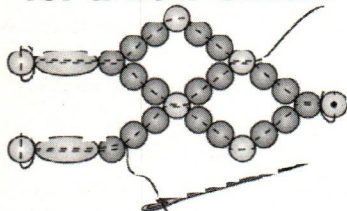
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Bead & Button

Button Glass Summer

by Michelle Lewis



My great-grandmother baby-sat for me and several of my cousins during summer vacations. The seemingly endless sunny days usually found us exiled from the house until Great-grandmother finished her cleaning and cooking. At the back of the house she had a sewing room that was always off-limits to us because of the needles and scissors. Looking back, I imagine she also kept us out because it was really the only room in the house that was hers alone. It was certainly the only peaceful room in the summer.

One afternoon when I was six or seven, a stomach ache kept me in the house and out of the baking heat. I

l lounged on the high feather bed sucking ice cubes until I heard the screen door bang shut. Knowing my great-grandmother had gone outside to hang the wash on the line, I crept down the hall into her sewing room to prowl and found a box of buttons. I thought the transparent reds, blues, and greens would be pretty with the sun shining through them. When I held the glass and plastic buttons to the window, they glowed with such bright colors that I thought it would be neat if they were always in the window. So I rummaged around for the glue that I had seen earlier and proceeded to glue about 30 buttons to the window. Just when I had the last one firmly in place, Great-grandmother found me. I remember thinking that gluing buttons to the window didn't seem like such a good idea all of a sudden.

"Kind of pretty, aren't they?" she said, looking at the patternless arrange-

ment, then sent me back to bed. She left them there until over the next several years, they all eventually fell off. Obviously, the glue wasn't designed for sticking buttons to glass.

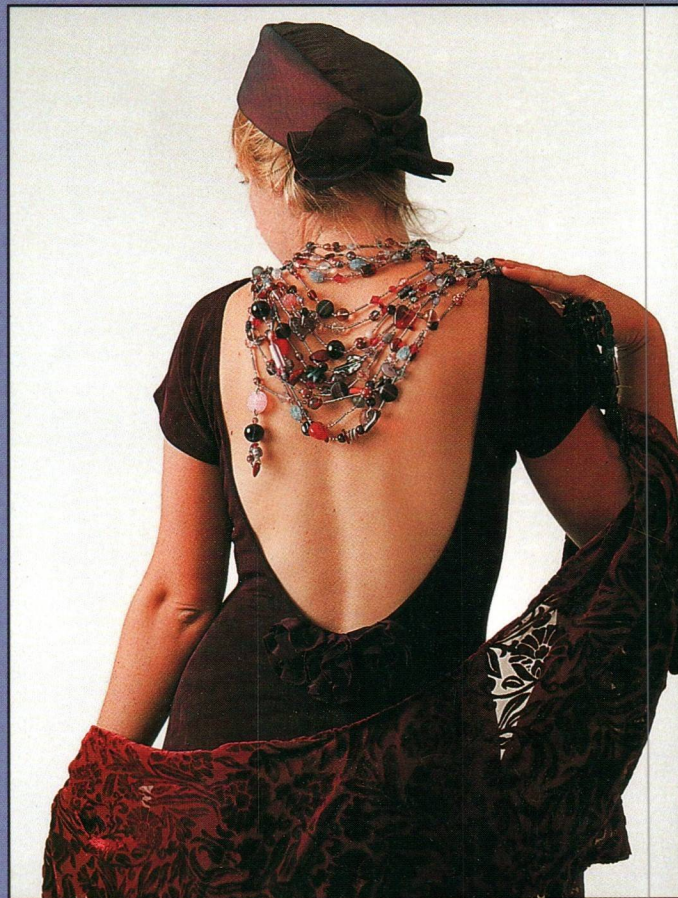
As she grew older, my great-grandmother's mind started to retreat into the past, and every time she saw me, she'd say, "Those sure were pretty buttons." I'm glad to have this memory (and my button collecting hobby), but to be honest, green buttons still make me sort of sad that she's not around anymore. ●

A native of Chattanooga, TN, Michelle has been collecting buttons since she was a teenager. She has only just begun to be serious about her hobby – doing research, learning the terminology, and talking with other collectors.

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